

HS  
DS

COPYRIGHT BRIEF

FROM .. DAVID WHITAKER .....

DEPT .. SERIALS, DRAMA .....

TO: COPYRIGHT DEPARTMENT

Copy to: SCRIPT UNIT

I would like to ..... COMMISSION .....  
(commission/accept/clear rights/enquire about)

TITLE: "DOCTOR WHO AND THE DALEKS" PROJECT NUMBER: 23/1/4/3169/70/1/2/3/4

AUTHOR: TERRY NATION

TRANSLATOR/ADAPTOR:

AGENT/PUBLISHER: BERYL VERTUE, ASSOCIATED LONDON SCRIPTS.

CATEGORY: SERIAL

THEME: ADVENTURE

LENGTH: 6 x 25 minute episodes

TARGET DELIVERY DATE 19th June. 64 PRODUCTION DATE 18th. Sept. 1964...

NOTES RE FEE ETC: As before, £

DATE ... 27th. March. 1964 .....

Signed

David Whitaker  
(Head of Production, Editor)

Assistant Head of Copyright Room 4111 Ex

B.H.

(b) 3  
2/6

DR. WHO AND THE DALEKS

6th April, 1964.

David Whitaker

Copy to: S.S.Tel.✓

Script Librarian

Asst. Clearances B.Tel.E.

Your brief of the 17th March. Terry Nation has now signed a Guild Series form of agreement for the serial in six 25' episodes, at a basic fee of gns. per episode, the first payable now and the remainder on acceptance.

Please let me have delivery and acceptance dates i.d.c.

"DR. WHO"

We intend to continue recording until week 43 then break recording for 4 weeks. This arrangement puts back our final transmission date of the current programme to week 51 so only one more six-part serial will be required to take us to the end of January. It is quite clearly not worth re-thinking in terms of cast or format for one more six-part serial. I doubt even if the break in recording is necessary after week 43. Moreover, there is no point in obtaining new scripts beyond the present limit unless and until we have decided on any changes in format and cast. One of our troubles has always been (from a design point of view) in getting scripts early enough. If we are to make changes starting with the first recording date of the new series, which date is in week 48, i.e. 21st November, we must have the scripts for the first new serial completed by the 1st October. I estimate, therefore, that the latest commissioning date for this serial (which will be the one to be transmitted in weeks 52, 53, 1, 2, 3 and 4) must be not later than 7th July. At this date we shall have the artists engaged only up to the end of the present recording period, namely 23rd October.

If we are to lose any members of the cast - and our present thinking is that we may well drop the Jackie Hill character altogether and replace Carole Ann Ford with another younger girl - this must be decided upon in time so that we can write into the "Return of the Daleks" serial (the last in the first year's programme) the scenes which will make these changes work from then on. This serial is at present being written by Terry Nation and he is naturally anxious for an early decision.

In short, if we are to continue only to the end of January we will not make any changes in format or cast because it won't be worthwhile. If we are to change the format and cast we must decide to do so not later than 7th July.

JAHW

(Donald Wilson)

Name

From: Head of Drama Group, Television, 5088 TC. (PABX )

Subject: "DR. WHO".

To: Ch.P. BBC. 1. Copies to: A.C. (Planning) Tel., C.P.Tel.,  
H. Serials D.Tel., A.H.D.G.Tel.,  
Planning Manager (Forward),  
Organiser, Serials, D.Tel.

~~Spoken~~

There are several problems in connection with the above successful serial which require solution.

- (1) The contracts of the main lead characters expire on October 24th. It is urgent that we renew on the basis of run-of-programme. In short, they should be contracted for as long as the programme continues, subject to our giving them between six and twelve weeks notice. May I urgently request that you agree with this on the understanding that we will continue "Dr. Who" until such time as you give us warning that it should stop - such warning to be as short a period of cancellation time as we can negotiate with the four stars.
- (2) On the assumption that you agree generally with the above it is proposed that we stop producing "Dr. Who" for six weeks at the expiry of the present contracts. Since this comes at very much of a peak time of the year, I would like to recommend that we take "Dr. Who" off the air from Weeks 32 to 36 inclusive, but continue the recordings to enable programmes to continue from the resumption in Week 38 during the winter months.

✓ Relating to an earlier conversation on this problem, we have found it impossible to plan the production of another serial to fill in the six-week summer gap, due largely to the shortage of studio facilities and production staff.

- (3) The most vexing problem of all is studio facilities. Studio D has worked against the best interests of "Dr. Who", has tired the cast, has not allowed for sufficient camera rehearsal, the heat is unbearable, has no proper technical gimmicks, and so on. At any rate, I understand the deficiencies of the studio have been recognised and it is being withdrawn for use as a Drama Studio. Studio G, because of its somewhat ridiculous proportions, is unacceptable. Riverside 1 or the Television Centre Studios are what remain as being suitable. I have gone into the question of seeing what single play series or weekly series can be switched about to make room for "Dr. Who" and have come to the irrevocable conclusion that none can. Unless the proper studio can be allocated for "Dr. Who" from Week 38 (the start of "The Return of the Daleks") I think it would be better that I recommend its cancellation. I can't bear to see this potentially marvellous programme go down the drain through inadequate support.

In general, Donald, I am proposing going off the air for six weeks in the summer in order to achieve a six-week break in the autumn. This will enable us to lick our wounds, consider the future with possible changes in cast, script, etc., so that we can go on with the series with more promise than any idea we have yet thought of.

S  
ydney

(Sydney Newman.)

~~Act's Tel information  
wanted.~~

Confirming our discussion this morning, this is the picture:-

		Studio	Recording		Transmission		Transmission Proposal	
			Wk	Date	Wk	Date		
Serial G	The Sensorites	1	TC3	22	29 May	26	20 Jun	No change
		2	TC3	23	5 Jun	27	27 Jun	
		3	D	24	12 Jun	28	4 Jul	
		4	TC4	25	19 Jun	29	11 Jul	
		5	D	26	26 Jun	30	18 Jul	
		6	D/G	27	3 Jul	31	25 Jul	
<i>OK</i>								
Serial H	The Reign of Terror	1	G	28	10 Jul	32	1 Aug	38 12 Sep
		2	G	29	17 Jul	33	8 Aug	39 19 Sep
		3	G	30	24 Jul	34	15 Aug	40 26 Sep
		4	G	31	31 Jul	35	22 Aug	41 3 Oct
		5	TC4	32	7 Aug	36	27 Aug	42 10 Oct
		6	TC4	33	14 Aug	37	5 Sep	43 17 Oct
<i>OK Want</i>								
Serial J	Miniscule	1	TC4	34	21 Aug	38	12 Sep	44 24 Oct
		2	TC4	35	28 Aug	39	19 Sep	45 31 Oct
		3	TC4	36	4 Sep	40	26 Sep	46 7 Nov
		4	TC4	37	11 Sep	41	3 Oct	47 14 Nov
Serial K	Daleks	1		38	18 Sep	42	10 Oct	48 21 Nov
		2		39	25 Sep	43	17 Oct	49 28 Nov
		3		40	2 Oct	44	24 Oct	50 5 Dec
		4		41	9 Oct	45	31 Oct	51 12 Dec
		5		42	16 Oct	46	7 Nov	52 19 Dec
		6		43	23 Oct	47	14 Nov	53 26 Dec

The proposal is to break transmission in Weeks 32 to 37 inclusive, i.e. between the last episode of Serial G on 25 July and the first of Serial H on its new date of 12th September.

We have no replacement to offer for this period.

The cast are contracted until 24th October and would be given a six week break in Weeks 44 to 49 inclusive, i.e. between 26th October and the beginning of December, but if the programme does not continue beyond the end of January it will not be worth having this break and then re-assemble to do only one more serial.

There is no studio allocated for Serial K so far and it is obviously desirable to have a Centre studio for this one and for as long as the programme is required.

*& Riverside I*

*Rest transmission 38-41*

From: Planning Manager (Forward) Television

21st May, 1964.

Subject: "DR. WHO"

To: A.C.(Planning)Tel.

Copies to: A.C.P.S.Tel., H.Serials D.Tel.,  
Org.Serials Tel., P.M.P.A.Tel.,  
P.A.(F)Tel., P.A.(Studios)Tel.

1. As spoken, in discussion with H.Serials D. yesterday he explained that Episode G of Dr. Who (production weeks 22-27) is really too close to be re-written for Studio G.

He is having difficulty in any case with one or two of the story lines and he would prefer to accept D in certain weeks, even given the problems there, than to risk further disruption by trying to get the whole re-written in terms of sets.

On the other hand, I am sure we must not because of union problems leave it in D any more than is essential. I have therefore said that I would recommend:-

Weeks 22,23	TC 3
Week 24	D
Week 25	TC 4
Weeks 26	D
Week 27	D unless, as seems possible the producer can manage G for this particular production. This she will confirm.

2. You accepted that in the circumstances we should work on this basis.

3. We then have:- Episode H (weeks 28-33) for which the producer has accepted G.

In weeks 32 and 33 however G will not be available because

- programmes will have to be shifted there from D, out for refurbishing.

- We have allocated TC 4 in these weeks as the only other studio available.

- Episode J (weeks 34-37) is the miniaturised one for which we have already agreed TC 4.

4. From week 38 it is proposed at present to mount Episode K, which is the return of the Daleks. This the producer says could not be written for G. It is for decision therefore what studio should be used; and this must depend on decisions about use of the studios as a whole for October/March.

jhb

(John Mair)

VERITY.

22nd July, 1964.

Ann Fitch in Television Enterprises rang.

Paramount Confectionery Ltd. are going to make Dalek cigarettes with cigarette cards of the Daleks in the packets. These will not be appearing for some little time.

Ann asked me for one or two photos of the Daleks in action to send to them. I gave her two of our fan photos.

Val

Ext.

VERITY.

22nd July, 1964.

Richard is going to borrow the two Daleks back from Dr. Barnardos for his Serial K.

I have spoken to Miss Bunting on this, and they will be available to us from **Wednesday, 12th August** onwards.

VL

STEpney Green

BRING FORWARD Wednesday, 29th July.

REMINDER

for Tuesday, 28th July.

Find out from Richard Martin who will be going to Dr. Barnardos at Stepney Green on Wednesday, 12th August to look at the two Daleks, and what time they will be arriving there.

Ext.

Then tell Miss Bunting.

STEPNEY GREEN

Richard Martin and Spencer Chapman will go down on

WEDNESDAY, 12th August, Arriving at 12.00 noon.

Miss Bunting informed.

vas  
29.7.64.

(Barry Newbery may go instead of Spencer Chapman)

PROPOSED ELIMINATION OF SUSAN FROM "DOCTOR WHO" SERIES

Doctor Who and his group return to Earth in the year 2042. They find the planet occupied by the Daleks. The plague and famine that preceded the invasion destroyed 99% of the Earth's population. Nearly all who survived are prisoners in Dalek working parties.

In London one small group is attempting to overthrow the invaders. Doctor Who and his party become involved with this group. Prominent amongst them is David Somheim. In an early battle Susan becomes his companion.

The enormity of the world catastrophe has a marked effect on Susan's character. She grows more adult as she realises that the individual is the society. She begins to find her place in time and space. David Somheim is dedicated to overthrowing the Daleks in order to build a new world. Some of his feeling is transmitted to Susan who, no longer a child, is unwittingly seeking an objective.

David and Susan fall in love. For Susan this presents another problem. She knows that sooner or later the space travellers must move on and that she must go with them. She must leave David behind. And she must forget about her ideals of a new world. She is bound too tightly to her grandfather to think of leaving him.

However, Doctor Who is aware of her growing womanhood. He knows that he must make the decision as to whether she continues to travel with him or not.

In the closing scenes of the final episode, Susan prepares to leave with her grandfather. Inside the ship Barbara, Ian and Doctor Who prepare for their journey. Doctor Who watches Susan and David on the scanner, and then presses the control to close the doors. He talks to Susan telling her that she has grown up and that she no longer needs him. Susan, in spite of her sadness at saying goodbye to her grandfather, is happy to remain with David and to start her new life.

Inside the ship Doctor Who's sadness at leaving Susan is obvious to the others. They leave as soon as possible. During the course of their new journey they discover that there is a stowaway aboard, a fifteen year old girl whom they have already befriended. In spite of their concern, they know that there is no going back. In any case Ian and Barbara both realise that in time she may help Doctor Who to forget the loss of Susan.

<sup>vas</sup>  
30.7.64.

Miss Verity Lambert (505 Union House)

PABX Ext.

RENEWAL OF ARTISTS' CONTRACTS FOR "DOCTOR WHO".

Organiser, Serials, D.Tel. Copy to: H.Serials D.Tel.

6th August, 1964.

As you know, our last recording of "DOCTOR WHO" takes place on 23rd October, 1964 and, at this time, the four principal artists' contracts come to an end.

I have heard that William Hartnell has already had an offer and I understand that William Russell's agent is going ahead on the basis that his client's contract finishes on 23rd October.

Our last transmission date of the present series is 2nd January, 1964. I know we already have an extension until the end of January, but I do not think it is highly practicable for me to approach the artists on the basis of a four week's extension. If we could get an OK for a further thirteen weeks from January 2nd, I would at least be able to take out contracts for thirteen weeks with an option for a further thirteen. I have a feeling that, if we wait for much longer we will find ourselves in the position of losing our artists, which can only lead to a certain amount of chaos at the end of our next serial.

We will not be renewing Carole Ann Ford's contract, but I would like to retain the other three principals. I therefore, would be most grateful if we could have a decision on the continuance of "DOCTOR WHO" as soon as possible.

vas.

(Verity Lambert)

THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W.I.

HB.  
754 80  
2,61532

In A/c with

Associated London Scripts Ltd.,  
2 Grosvenor,  
London, W.1.

Date of issue

7th August, 1961.

Copy to: David Whitaker  
S.3 Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
27.1	MR. BIG AND THE BABES Six part serial in 25' episodes by Tony Sutton	Fee for Ep. 2 - Project 27/2/4/370 Fee for Ep. 3 - Project 27/2/4/372 Fee for Ep. 4 - Project 27/2/4/372 Fee payable on acceptance

Accepted subject to my necessary reservations

"DOCTOR WHO".

NOTES

on the effect of not having a decision as to whether we continue after the end of January.

-----00-----

1. If we continue to the end of January, we have to provide a 4 week serial, since the last transmission of the Daleks is on the 2nd January.

- a) I really do not see what kind of an approach I can make to artists' agents at this point on the basis of a 4 week extension.
- b) William Hartnell has already had an offer. William Russell's agent is going ahead on the understanding that his client's contract finishes on 23rd October. The best offer I can make at this point is a 4 week extension with no guarantee of the serial continuing thereafter.

CONCLUSIONS:-

If a 4 week extension is the best that Baverstock can offer us, I feel that we should terminate "DOCTOR WHO" at the end of this present series.

2. We had intended to write the character of Susan out, and this has been done in the Dalek serial, the first recording of which is on the 18th September. Filming for this serial takes place on the 23rd August to 28th August. If we are only continuing for 4 weeks, or if we finish at the end of this series, there does not seem to be any point in writing Susan out.

- a) We, therefore, have to rewrite the serial which goes into production in 5 weeks' time.
- b) If the series is to continue, we have to develop a character in this serial which we intend to take Susan's place. This means that, in the next week to 10 days, we have to look for and cast somebody who, to all intents and purposes, may continue at least for 6 months next year. We cannot approach any artist on the basis of a 6 weeks' engagement if, in fact, we are intending a 6 months' engagement. We, therefore, have to take out options.

CONCLUSIONS:-

If we do not have a decision within the next 2 weeks as to at least a 13 week extension, we will not be able to write Susan out and we will be stuck with the prospect of renewing her contract for next year when we have no desire to do so. The best we can do under the circumstances is to write the part of the new girl out of the present serial. This will involve considerable rewriting and it will also present us with the problem of introducing the new girl.

3. We also have the problem of commissioning a 4 part serial when we do not want to. We have a 5 part serial which we would have put in.

It means that we have now the prospect of commissioning a serial in which we may have to introduce the new girl or we may not have to introduce the new girl: we may have to write in the part of Susan or we may not have to write in the part of Susan.

The information for this serial will be required 8 weeks before our first recording date, which is scheduled for Week 50 i.e. 4th December, 1964. This means that the information for this serial will be required at the latest by the 12th September. This, of course, means commissioning it now.

I think this is an absolutely insoluble problem unless we can get a decision one way or another.

-----oo-----

VAL/vas.  
11.8.64.

From: Planning Manager (Forward) Television  
Subject: DR. WHO  
To: H.D.G.Tel.

12th August, 1964.

The problem in a nutshell appears to be that:-

1. Episode K is to be produced in weeks 40-43 for transmission in weeks 51-2. After 5 weeks break, Episode L is to be produced in weeks 49-53, for transmission weeks 3-6. Sat. week 6 is 31st January, the date to which Ch.P.BBC 1 has agreed commitment on transmission.
2. The four principal artists' contracts end after the production of Episode K, on 23rd October. You want to retain at least three.
3. Ch.P.BBC 1 would like the existing contracts to be extended to cover production of Episode L. Verity Lambert is afraid that the agents will either ask exorbitant sums or refuse. I have asked her to get the agent's reaction and I will then report back to Ch.P.BBC 1 Tel.
4. January/March Serials Offers Meeting with Ch.P.BBC 1 Tel. is due on 4th September.

John Mair

jhb

(John Mair)

From: Miss Verity Lambert, (505 Union House)

PABX Ext.

Subject: CONTINUATION OF "DOCTOR WHO".

12th August, 1964.

To: P.M.(F) Copy to: H.Serials, D.Tel., Organiser Serials, D.Tel.

I understand from you we have a guaranteed continuance of the above series until the end of January. This means that, in fact, at the end of this present series of 52, we must extend the artists' contracts for 4 weeks.

This poses the following problems:-

1. I have not, as yet approached the artists' agents. I am sure that their attitude will be that they will want to know if there is any intention of continuing after the 4 weeks. I would, therefore, like to propose that we offer them 4 weeks with a further option for 13. I understand that William Hartnell has already had another offer of work.
2. If the series is to continue after the end of January, I would like to replace Carole Ann Ford. This means that a new character has to be introduced. If we are not going to continue after the end of January, there would be little point in introducing a new character for 4 weeks. However, if the proposal is to extend "DOCTOR WHO" for longer, I do not want to be put in the position of having to use Carole Ann Ford in the next series. Based on the assumption that "DOCTOR WHO" might very well continue during next year, and that a decision would have been reached before this time, we had intended to introduce the new character in Serial K, which is the final serial in this present series. This would have meant that we would not have to renew Carole Ann Ford's contract at all and that I could inform her agent in good time.

However, as we have no decision as to the continuance of "DOCTOR WHO", we will not be able to introduce the character in Serial K. Serial K is due to be recorded on the 18th September and this, of course, means certain drastic revisions will have to be effected immediately. At the present time, I should, in fact, commission a 4 part serial to take us to the end of January. This means that I now have to say that we will continue with Susan for 4 weeks and we will not be able to introduce the new character until after that. It also creates the problem of having to go to a writer with no clear idea whether, in fact, we are going to write in a new character or not. This serial has to be commissioned now, because Design Information will be due for it about the middle of September.

I am really not trying to force a decision on this, but I think it would be a pity to jeopardise scripts if, in fact, there is any intention at all to carry on "DOCTOR WHO" after the end of January.

vas.

(Verity Lambert)

From: Planning Manager (Forward) Television

12th August, 1964.

Subject: DR. WHO

To: Ch.P. BBC 1 Tel.

I promised to give you the facts on Dr. Who.

1. Episode K is due to be recorded in weeks 38-43 for transmission from weeks 49-1.

Episode L is due to be recorded (after a five week break in production) from weeks 49-53 for transmission in weeks 2-6.

Saturday, week 6, is 31st January which is the date up to which you have committed transmission.

2. All four main characters' contracts expire at the end of week 43, October 23rd, on which date they will each have completed a year.

3. Verity Lambert, the producer, was expecting that the serial might continue transmission beyond the end of January. She wanted to replace Carol Ann Ford and as planned at present has arranged for Episode K, which starts production in week 38, September 18th, with information date this week, to end with her disappearance. This would coincide with the end of Ford's year's work under her contract. Verity Lambert then planned to contract and write in the new character for Episode L, the script for which is due to be commissioned any day now.

4. This would obviously work all right if the serial were to continue transmission after the end of January but by some extent anticipating this decision she has equally obviously run into difficulties - i.e.

a) If she tries to maintain her plan, but to adapt it to a possible end of the series in January, she will have

- (i) to try to establish a new character for one episode only.
- (ii) to try and extend the contract of three of the main characters for one month (with perhaps an option for renewal), to end Ford's contract, and contract the new character for one month (also perhaps with an option for renewal).

b) If on the other hand she abandons her plan to drop Ford but still works on a possible end in January, she will have

- (i) to re-write Episode K at short notice to include Ford.
- (ii) to try and extend the contracts of all four main characters for one month with a possible option on renewal.

5. Whichever of these two courses is taken, she is afraid either of losing some of the main characters, of whom at least one has offers of other work from October 23rd, or possibly of being asked exorbitant fees by their agents.

6. There appear to be three possible lines you could take

- a) You could stop transmission after Episode K, in week 1. This would save possible contractual trouble with the artists, but would mean re-writing Episode K at short notice to make it suitable for a 'farewell' one.

6.

## a) (continued)

Replacement would be difficult at such short notice.

b) You could stop at end January. This would involve the problems described above.

c) You could continue to end March.

My own feeling is that an equivalent audience - puller will be difficult to find and a new series in any case unwise to launch in the middle of a winter when audience figures are particularly important, and that Dr. Who should now go on till end March.

(Sample audience figures are attached. The series is doing less well than it did during last winter, but the drop may be at least partly seasonal.)

The search for a replacement should begin now, so that you are able to make a choice by say November/December on what to put in after March 1965.

dm

(John Mair)

jhb  
encls.

THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W.I.

665  
750 AC  
A.6292

In A/c with

Date of issue

Mr. J. Management Ltd.,  
9 Orme Court,  
London, W.2.

13th August, 1964.

Copy to: David Whitaker 537 Union  
S.S. Ltd.

Service and  
probable date  
of broadcast  
(if known)

Name of Programme, Title of Work  
and author

Fees

TV 1

MR. 100 AND THE DALEKS  
Six part serial in 2½ episodes  
by Terry Nation

Fee for Eng. 3 - Project 27/1/4/375  
Fee for Eng. 6 - Project 27/1/4/374

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Amounted subject to my necessary minor  
variations

From: Chief of Programmes, BBC-1

Subject: DR. WHO 14th August 1964

To: Verity Lambert

Copy to: A. C. (Planning) Tel.

H. D. G. Tel.

H. Series D. Tel.

A. H. A. B.

P. M. (F.) Tel.

To confirm the results of our meeting today:

- a) I will agree to a continuation of transmission for "Dr. Who" to near the end of March 1965.
- b) You have told me that the contracts of the four principals (of whom you want to change one) are due to end in week 43 when episode K will be completed. This episode has its final part transmitted in week 1 and to reach March 21st will require a further 13 productions.
- c) I agreed that you should renew contracts for three of the principals (and negotiate a new one for the artist who will now play the fourth) for a further 13 weeks, with an option on 13 more beyond that. This will take transmissions to March 21st. It is important that you should not assume the necessity for an automatic increase in fees. Negotiations should aim initially at no increase. If increases are demanded, I would like to be informed so that I can decide whether or not to agree them. Would A. H. A. B. please note this.
- d) No plans should be made, please, which might involve commitment to productions beyond these 13 (other than options for us to decide) without prior discussion with me.

**DONALD BAVERSTOCK**

(Donald Baverstock)

From: Chief of Programmes, BBC-1

Subject: "DOCTOR WHO" 19th August 1964

To: Miss Verity Lambert

Copy to: H. Drama Series  
P. M. (F)  
H. D. G. Tel. (on return)  
H. D. Serials (on return)



Your note of 19th August and our subsequent conversation. My reactions were as follows:-

- 1) That as a first step you should talk with the three principals and mention that if they were to hold to their demands for such very large increases, you might have difficulty in recommending a continuation of the series beyond January, with the same cast. Of the three, Hartnell and Russell would be more valuable to you than Jacqueline Hill. But you thought it possible that none of them might prove indispensable. If the two men were to show willingness to sign again for their present fees (or with only a nominal increase), I mentioned to you that I would be willing to consider a commitment for six months, rather than for three with an option for three.
- 2) That I would agree to face the replacement of "Dr. Who" for a period of six weeks, from January 2nd, with another short serial (preferably science fiction) if you would need this time to restore "Dr. Who" with a totally new or partly new group of principals after the end of the run which finishes in January.
- 3) That it would be unwise to attempt to establish the new girl as a permanent member of the cast in the last episode of the present series already booked.

On reflection, I now think it would be wrong of me to act as your adviser on matters of negotiations and such professional details.

OF

I, therefore, suggest that before talking to the principals mentioned under 1) ~~that~~ you should consult with H. Drama Series in his present role as deputy for H. D. G. Tel.

**DONALD BAVERSTOCK**

(Donald Baverstock)

From: Miss Verity Lambert (505 Union House)

PABX Ext.

Subject: "DOCTOR WHO".

19th August, 1964.

To: Ch.P.BBC 1.      Copy to: H.Serials D.Tel., H.Series D.Tel.,  
Organiser, Serials D.Tel., P.M.(F) Tel.

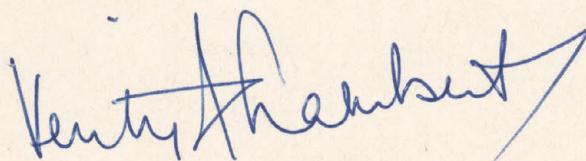
Re your memo. of 14th August, I have now approached the agents of the three principals as per the conditions stated in Paragraph c. The following are the results.

WILLIAM HARTNELL has turned the offer down completely. He would like a six months' contract with no options at      guineas per episode. This is      guineas more than he is getting at the present time.

WILLIAM RUSSELL's agent is away on holiday. In his absence, the contract for thirteen with an option of a further thirteen would be acceptable on the following terms. William Russell feels that his fee should be brought into line with William Hartnell's. He is, at the present time, getting      guineas a week and this would mean a raise in salary of approximately      guineas.

JACQUELINE HILL would accept the offer of thirteen programmes with an option of a further thirteen at a salary of      guineas per episode. Her present salary is      guineas per episode and this would mean a raise of      guineas. (I think there would be some room for negotiation in this particular case.)

We have not tried to negotiate on any of the above. As you can see, it would mean a considerable increase in money.



(Verity Lambert)

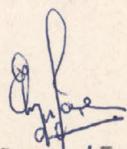
vas.

From: Head of Series, Drama, Television. 5078 T.C. PABX  
Subject: 'DR. WHO' 20th August 1964.  
To: Ch.P.BBC-1 Copy to: H.D.G.Tel.  
H.Serials D.Tel.  
P.M.(F)  
Miss Verity Lambert

Thank you for your memo of August 19th. Verity Lambert and I have, I think, now thrashed this business out and I would recommend the following to you.

1. That you should concede now the existence of this programme for six months rather than for three with an option for three.
2. That you allow us to engage William Hartnell with what is, after all, a comparatively small increase of guineas per episode.
3. That we negotiate for the services of William Russell and Jacqueline Hill within the same margins, i.e. between and guineas per episode each, but no more, and if we fail with these negotiations both will be written out at the end of the current serial.
4. Should this happen 'Dr. Who' would continue but it might prove necessary to have William Hartnell carrying the main burden for three or four episodes.

I should be grateful if you could either accept or reject this recommendation as soon as possible. It would enable the producer (a) to have her mind at rest, and (b) get on with the bridging episodes that may be necessary.



(Elwyn Jones)

# THE BRITISH BROADCASTING CORPORATION

HEAD OFFICE: BROADCASTING HOUSE, LONDON, W.I

TELEVISION CENTRE: WOOD LANE, LONDON, W.12

TELEGRAMS: BROADCASTS LONDON TELEX ★ CABLES: BROADCASTS LONDON-WI ★ TELEX:

TELEPHONE: SHEPHERDS BUSH Ext.

Reference: 35/VL.

24th August, 1964.

Dear Donald,

After the dramas of the last ten days, we seem to have arrived at the following solutions:-

- a) That we will continue "DOCTOR WHO" for six months i.e. 26 weeks, starting recording in Week 49 as originally planned. This means that transmission will be continuous with no break after the end of the present series.
- b) I have negotiated with William Hartnell for a straight six months' contract at      guineas per episode. This means a raise of      guineas per episode, which Donald Baverstock has agreed.
- c) I am, at present trying to negotiate with William Russell and Jacqueline Hill on the basis of 26 weeks divided into 13 weeks at a rate of      guineas more per episode and 13 weeks at a rate of      guineas more per episode: no options. Donald Baverstock has also agreed this.

I will not bother you with copies of all the correspondence which has been going on about this, but I will have it on your desk on your return.

I am sorry to have disturbed you in the middle of your leave, but, as you can gather, things were a bit fraught here.

Hope you enjoy the rest of your holiday. See you soon.

Love,

Donald Wilson, Esq.,

vas.

*Winty*

From : Derek Hoddinott.

2016 T.C.

PABX

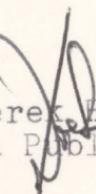
Subject : Dr. WHO

24 August, 1964.

To : Verity Lambert,  
505 Union House.

As mentioned to you on the phone this morning this is to confirm that Carol Ann Ford will be leaving the "Dr. Who" serial on October 23, and that you will be in the process of looking for a replacement. Should we get any enquiries about this we should inform them as per above.

In respect of the Dalek photo call I am enclosing some press cuttings which I hope will cheer you up. Please return them to me directly you have finished with them as they are the only copies I have.

  
(Derek Hoddinott)  
Drama Publicity Officer.

P.S. Incidentally, I forgot to apologise for not being able to go on the Dalek photocall. I was otherwise engaged - being sick!

  
Please turn over

Nothing to be written or typed in this margin

AS/20/P

VERITY.

25th August, 1964.

I thought this call might be what Derek Hoddinott <sup>no</sup> phone about on Friday - an article on the Dalek Operators.

I rang Artists' Index, and got what information I could on them.

ROBERT JEWALL was a Dalek Operator on "DR. WHO" Series B. (Artists' Index have no other information on him, as his card got mislaid).

GERALD TAYLOR. 1963 Dr. Finlay's Casebook,  
Dalek Operator in "DR. WHO" Series B.  
April 1964 Compact (1 episode).

NICK EVANS Four Seasons of Rosie Carr (3rd Play)  
May 1964 - The Other Mr. Churchill  
November 1962 Dixon of Dock Green  
June 1962 Compact (1 episode)  
May 1962 A Piece of Ribbon  
February 1962 A Matter of Conscience (walk on)  
January 1962 Dixon of Dock Green

KEN TYLLSEN "DR. WHO" - Sensorites (1st Sensorite and 1st Scientist)  
July 1963 Taxi  
June 1963 Jim  
February 1963 Television Club  
December 1962 Dixon of Dock Green  
September 1962 Plays in the Making

(This doesn't seem very helpful, but it is all I could get).

# TELEVISION RECORDING REQUEST

Serials

✓ S.C.

## PART ONE

From: Terence Cook (Producer) Dated..... 9.9.64.

To: Telerecording Clerk, Room 6058, Main Block T.C.

### A. REQUEST FOR 35 mm RECORDING/TRANSFER

(Delete as appropriate)

Production:

No. 35/ /.....

(To be filled in by  
Telerecording Clerk)

Date:

With Sepmag }Delete as  
Without Sepmag }appropriate

### B. REQUEST FOR 16 mm RECORDING

Production:

No. 16/ /.....

Date:

With Sepmag Direct Positive }Delete as  
Without Sepmag Negative Positive }appropriate

(To be filled in by  
Telerecording Clerk)

### C. REQUEST FOR TAPE RECORDING/TRANSFER

(Delete as appropriate)

BBC-1

Production: DR. WHO - 6/6 'K'

23/1/4/3174

No. VT/4T/24590

(To be filled in by  
Telerecording Clerk)

Date: 23.10.64. Week 43

NOTE: The tape will be wiped within 24 hours of transmission/transfer  
unless (a) instructed under 'K' below, or (b) a separate  
request for retention is issued after transmission.

### D. SOURCE OF 35/16 mm Tape Recording/TRANSFER

(Delete as appropriate)

R.1.

### E. LENGTH OF PROGRAMME

or NUMBER AND LENGTH OF INSERTS

: 25'

### F. RECORDING/TRANSFER TIME

(Delete as appropriate)

: 2030 - 2145

### G. REHEARSAL TIME

To be filled in only when rehearsal of a tape insert is involved)

### H. DATE AND TIME OF TRANSMISSION

: 2.1.65.

### I. CHARGE TO

(Applicable to 35/16 mm bookings only)

:

### K. SPECIAL INSTRUCTIONS

:

Editing booked

Signed..... R. Martin (PABX

(Producer)

Terence Cook

(Organizer)

(Terence Cook)

## PART TWO

From: Telerecording Clerk:

To: (35/16 mm bookings) Organizer; Telerecording Manager; Telerecording Editor; Mr. Ivor Smith; Studio Bookings; Film Library;  
Film Costing Dept; TEL. O & M.....;  
(Tape bookings) Organizer; Mr. West; Telerecording Manager; Studio Bookings; Film Library; Mr. Ivor Smith;  
TEL. O & M.....

The above booking has been accepted as per details/amended details, shown in Part One.

(Signed) A.B.C. - D

Date.....

15/9/64

COPY OF FLOOR MANAGER'S REPORT 19.9.64

"DR. WHO" SERIES K 23/14/3169 Ep. 1. RIVERSIDE 1

"Only the marvellously efficient and willing co-operation of the scene crew made the day possible - complex and exceptionally filthy sets to handle with a lot of reconstruction of trick pieces. Only one run achieved before recording time. Three scheduled recording breaks plus two extra arising from the transposing of shot 56. Very slow start to camera rehearsal until it was proved that planned tracking lines had some validity. Floor Asst. Ray Day was most reliable and quick."

*PS*

Retake Summary.

Shot 56.	Taken 1st out of seq. at actor's request. Producer's agreement. Retake - actor missed cue.
Shots 24 - 26	Actor out of pos.
Shot 32 on	Re-start - actor jumped cue
Shot 42 on	Re-start here. 1 Actor dried 2. Box did not fall
Shot 59.	Retake - camera didn't make position in time - actor off marks. 2. extra long pause interpreted as dry!
69A - 73	Telecine mistimed
74	Camera off pos.

*Gene Shulz*  
*P.A.*

copies: Verity Lambert  
Tony Foster, Graphics

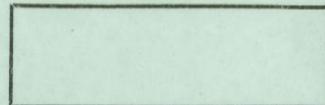
№ 40695

TELEVISION SERVICE

3

DESIGN DEPARTMENT BUDGET ALLOTMENT

FOR DESIGN USE ONLY



PRODUCTION TITLE "DR. WHO"SERIAL X: EPISODE 6	PROJECT No. 23/14/3174	STUDIO RTV. 1
--	---------------------------	------------------

DESIGNER SPENCER CHAPMAN	V.T.R. DATE 23 Oct. 1964	WEEK No. 43	TRANSMISSION DATE 2nd Jan. 1964	WEEK No. 1
-----------------------------	-----------------------------	----------------	------------------------------------	---------------

Design Department Allocation :	* First — Supplementary —	£ 400.0.0.
--------------------------------	------------------------------	------------

\* Delete which does not apply.

Issued by *Carolyn Mu* for *Richard Martin* Producer.

Date of issue 23rd Sept. 1964

DISTRIBUTION

Copies 1 and 2 to Costing Unit Room 481

Copy 3 retained by Producer

cc: H.Serials,D.Tel.,  
A.H.Cop.,  
Miss Verity Lambert.

Reference 35/DW

24th September 1964

Dear Harvey,

We have had a meeting about Mac Hulke's 'Twin Planets' serial and I have just been on the phone to him.

It has been decided to abandon this serial. Considerable re-writing would be necessary because Carole Ann Ford is leaving the cast, and I think also that the science fiction series that have been most successful in the past year have been those with mechanical or alien monsters in them. Mac's idea is based upon similarities of Earth and his invented planet. In the future we would rather give the audience more monsters and more truly science fiction creations.

I am sorry about this after all the hard work Mac has put into it and, of course, it is not his fault that climates of opinion and styles of approach change as a serial like "DOCTOR WHO" progresses.

With kind regards,  
Yours sincerely,

(David Whitaker)  
Story Editor

H. Unna, Esq.,

**From:** Mr. David Whitaker 507 Un.Hse. PABX  
**Subject:** MALCOLM HULKE/TWIN PLANET SERIAL 24th September 1964  
**To:** H.Serials,D,Tel.

You will remember we agreed to write off this serial.  
Attached is a copy of a letter to Harvey Unna, the  
writer's agent, to show you how I have dealt with  
this.

MT

(David Whitaker)

thing to be written or typed in this matter.

FROM: Richard Martin. 501 Union House. BOOKING ASSISTANT PAULINE  
PABX  
SCHOOL: WARDROBE, HAIR & MAKE-UP REQUIREMENTS HANSFIELD CLARK

COPIES TO: Wardrobe and Make-up Manager. Costume Supervisor. Make-up Supervisor:  
(1 copy) (2 copies) (2 copies)  
"DR. WHO" : SERIAL K. Ward. Mistress/Master, T.C.  
PRODUCTION Episode 6 - "Flashpoint" 1st Outside Rehearsal 19.10.64:  
Project No.: 23/1/4/3174 RECORDING - 10.30 a.m.  
TRANSMISSION - Friday, L.T.E. Assembly  
2nd Jan. 1965. 23rd Oct. 64 - Room, Wood Lane.  
Period of Play: 2164 RIVERSIDE 1

ARTIST—Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
WILLIAM HARTNELL (Eps. 1-6)	DR. WHO	As usual	
WILLIAM RUSSELL (Eps. 1-6)	IAN CHESTERTON	As for previous episode	Sc.25 P.17 - blood on fingers
CAROLE ANN FORD (Eps. 1-6)	SUSAN FOREMAN	As for previous episode	
JACQUELINE HILL (Eps. 1-6)	BARBARA WRIGHT	As for previous episode	
PETER FRASER (Eps. 1-6)	DAVID CAMPBELL (was called David Archer at first)	As for previous episode	
BERNARD KAY (Eps. 1-6)	CARL TYLER	As previous episode	
ANN DAVIES (Eps. 2-6)	JENNY (this part was originally called Saida)	As for previous episode	
PETER BADGER (Eps. 1-6)	ROBOMAN	As for previous episode	As for prev. ep
MARTYN HUNTLEY (Eps. 1 - 6)	ROBOMAN	As for prev. ep.	As for prev.

There will be occasions when  
crossed in very urgent clothing  
or circumstances, so in the  
filming. Please do try to  
follow as soon as possible.

*C. M.*  
for Richard Martin

Signature

1st October 1964

Date

From: Organiser, Serials Drama Television

Subject: MAKE-UP ASSISTANTS

1st October 1964

To: Miss V. Lambert

On Friday, Week 43, DR. WHO has been allocated 3 make-up assistants,  
to be shared with Human Side in Riverside 2.

Shirley A. Lule

for (Terence Cook)

SL

**MAKE-UP AND WARDROBE COSTS**

DD157

From: Richard Martin (Producer) 501 Union

Title of Programme "DR. WHO" EPISODE 6 SERIAL K  
23/1/4/3174

Studio RIV.1

Transmission date 2 Jan. 1964 from 5.15 p.m. to 5.40 p.m. Week No. 1  
Rec. date 23 Oct. 1964 8.30 - 9.45 p.m. 43

Studio rehearsal date and time 23 Oct. 1964 10.30 a.m. onwards

To: (1) Make-up and Wardrobe Manager

Date of issue 5 Oct. 1964

(2) Richard Martin

To be returned by a.s.a.p.

(3)

ALLOCATION £

Characters

Period

Costume

Hair and Make-up

Give as many details as possible

( PLEASE SEE ATTACHED MAKE-UP  
AND WARDROBE PLOT )

Continued overleaf (strike out if not applicable)

Are these wanted prior to transmission

for filming or Publicity photo call? YES/NO

If so, on what date and where

Estimated cost £

£20 - 0 - 0

**From :** Verity Lambert (505 Union House) 501  
**Subject :** "DOCTOR WHQ" : SERIAL K EPISODE 6 : RECORDING 23RD OCTOBER, 1964.

*Jane Shulley*  
**To :** cc. Mr. Richard Martin.

5th October, 1964.

Due to the fact that facilities are completely tied up on Olympic games, I have agreed that we shall record from 9.00 - 10.15 p.m. instead of 8.30 - 9.45 p.m.

This means that we can have 15 minutes extra rehearsal, taking us up to 7.15 p.m. and a quarter of an hour more on our supper break for notes etc.

I will leave it to you to make the necessary arrangements re supper breaks etc.

vas.

*Verity*  
(Verity Lambert)

175-2-5.

Verity Lambert (505 Union House)

PABX Ext.

"DOCTOR WHO" SERIAL K : HOWARD KING AND JACK BRUMMITT.

H.T.O.Tel.S.

5th October, 1964. *R*

Since Serial K of "DOCTOR WHO" is the last serial of the 52 weeks, I would like to give Howard King a lighting credit and Jack Brummitt a sound credit on the last episode of this particular serial.

They have both worked consistently well for us throughout the show.

vas.

(Verity Lambert)

# ACCIDENT AND INDUSTRIAL DISEASE REPORT FORM

To:  
Insurance Man  
S.A.O.(II)  
A.H.A.B.Tel.  
Asst. H. of  
P. Contracts  
Organiser  
Drama Srls.  
House Sces  
Manager.

1. Full Name: William Hartnell

2. Age:

HARTNELL, WILLIAM

5-10-64

3. Private Address:

4. If Member of Staff, state Staff Number, Occupation and Department.  
If Artist or Speaker, state Programme, Producer and Date of Performance.  
If Contractor's Employee, state Employer's Name and Address.

"Dr. Who" Ep. 3. 2/Oct/64

Verity Lambert/Richard Martin

5. Nature and extent of injury or disease: Bruised Back

6. Treatment given for injury: Sister called from T.C. - Mr. Hartnell seeing his own Doctor, appointment made for X-Rays

7. If absence from duty has resulted, date on which absence began:  
5th and 6th October 64.

on 5/10/64

8. Date and time of accident: 2nd Oct. 5.15 p.m.

9. Date accident reported: 2nd Oct.

10. Address at which accident occurred: T.V. Studio, Riverside I.

11. Exact location of accident: on set

12. Nature of work carried on there: T.V. Performance

13. Full details of how accident happened and what injured person was doing (if there was a fall of a person or of materials or plant, give the height of the fall; if it was due to machinery, state the name and type of machine and the part which caused the accident and say whether the machine was in motion by mechanical power at the time):

Mr. Hartnell was being carried down a ramp rising 3' over a length of 22'. The actor carrying him ran faster than expected (or wanted) and fell as he reached floor level dropping Mr. Hartnell.

(Absent Monday and Tuesday 5th and 6th October 1964)

14. Names of witnesses (and addresses if not members of staff): Jane Shirley

15. Were any Safety Regulations infringed? No

16. What steps has it been possible to take to prevent a similar accident? Action not repeated

17. Did the accident happen while the injured person was on duty or fulfilling a contract and at a place where he was authorised to be for this purpose? Yes

18. Was he doing something authorised or permitted to be done for the purpose of his work or contract? Yes

19. Did he, if a member of staff or contractor's employee, do any work on the day of the accident after it happened, or, if an artist or speaker, was he able to continue rehearsal or performance? Yes

20. If the injured person is a member of staff, what were his hours of duty on the day of the accident? -

21. Signature of Injured Person (if available):

22. Signature of Reporting Officer:

P. K. WIGZELL

(P.K.WIGZELL)

Designation: A, to H.S.M.TEL(I)

Date: 5.10.64

TO BE COMPLETED BY THE ESTABLISHMENT OFFICER IN THE CASE OF A MEMBER OF STAFF

23. If the accident arose out of his actual duties, and he had been doing this type of work for less than six months, give the date of appointment or transfer:

24. Give the dates of any accidents on duty suffered by him during the past year:

25. State length of absence: One day / Two days / Three days / Continuing.

26. Signature of Establishment Officer

Designation:

Date:

IF ADDITIONAL SPACE IS NEEDED TO ANSWER ANY QUESTION,  
THE REPLY SHOULD BE CONTINUED ON THE BACK OF THE  
FORM.

From : D. ~~Carolyn~~ 2) Verity Lambert  
Superintendent, Television Technical Operations

1078, Ken. House  
PABX

Subject : SCREEN CREDITS TO STAFF : "DOCTOR WHO" : SERIAL K

To : Miss Verity Lambert Copy to: H.T.O.Tel.S.

6th October, 1964.

I am glad to give permission for Howard King and Jack Brummitt to receive screen credits for their work on the above serial, as requested in your memorandum of 5th October, addressed to H.T.O.Tel.S. The preferred wording is:

"Lighting: Howard King"

"Sound: Jack Brummitt"

If you wish to use another type of wording, please refer to me for confirmation.

*R. de B. McCullough*  
(R. de B. McCullough)

MTS

HARTNELL, WILLIAM

Reference: 35/BB

7th October, 1964.

Dear William Hartnell,

I was very sorry to learn from a report which has just reached me that you were involved in an accident whilst appearing in "Dr. Who" for the BBC on Friday last.

I hope to hear soon that your back has completely healed.

With best wishes,

Yours sincerely,

(Bush Bailey)  
Assistant Head of Artists' Bookings  
Television

William Hartnell, Esq.,

CD

# ACCIDENT AND INDUSTRIAL DISEASE REPORT FORM

To:  
 Insurance Manager  
 S.A.O.(II)  
 A.H.A.B.Tel.  
 Asst. H. of  
 Prog. Contracts.  
 Organiser Drama  
 Serials.  
 House Scen. Man.

1. Full Name: Jacqueline Hill.

2. Age:

HILL, JACQUELINE

3. Private Address:

If Member of Staff, state Staff Number, Occupation and Department.  
 If Artist or Speaker, state Programme, Producer and Date of Performance.  
 If Contractor's Employee, state Employer's Name and Address.

Artist. Dr. Who. Series K. 23/1/4/3170

7.10.64

Producer. Verity Lambert. 25.9.64

5. Nature and extent of injury or disease: Bruised knuckle, third finger right hand.

6. Treatment given for injury: ~~Wet Compress~~ Wet Compress applied by Fireman

7. If absence from duty has resulted, date on which absence began: -

8. Date and time of accident: 25.9.64 6.30 p.m.

9. Date accident reported: 25.9.64

10. Address at which accident occurred: Riv. I.

11. Exact location of accident: On Set

12. Nature of work carried on there: T.V. Rehearsal

13. Full details of how accident happened and what injured person was doing (if there was a fall of a person or of materials or plant, give the height of the fall; if it was due to machinery, state the name and type of machine and the part which caused the accident and say whether the machine was in motion by mechanical power at the time):

Miss Hill was required to throw "bombs" through a glassless steel window frame - this she hit in action causing one of the lattices to swing back on her hand. This swelled rapidly but fireman confident it was only bruised - swelling subsided.

14. Names of witnesses (and addresses if not members of staff): Jane Shirley

15. Were any Safety Regulations infringed? No

16. What steps has it been possible to take to prevent a similar accident? -

17. Did the accident happen while the injured person was on duty or fulfilling a contract and at a place where he was authorised to be for this purpose? Yes

18. Was he doing something authorised or permitted to be done for the purpose of his work or contract? Yes

19. Did he, if a member of staff or contractor's employee, do any work on the day of the accident after it happened, or, if an artist or speaker, was he able to continue rehearsal or performance? Yes

20. If the injured person is a member of staff, what were his hours of duty on the day of the accident? -

21. Signature of Injured Person (if available):

22. Signature of Reporting Officer:

P. K. WIGZELL

(P.K.Wigzell)

Designation: A.s.t.o H.S.M.Tel(I) Date: 7.10.64

TO BE COMPLETED BY THE ESTABLISHMENT OFFICER IN THE CASE OF A MEMBER OF STAFF

23. If the accident arose out of his actual duties, and he had been doing this type of work for less than six months, give the date of appointment or transfer:

24. Give the dates of any accidents on duty suffered by him during the past year:

25. State length of absence: One day / Two days / Three days / Continuing.

26. Signature of Establishment Officer

Designation:

Date:

IF ADDITIONAL SPACE IS NEEDED TO ANSWER ANY QUESTION,  
 THE REPLY SHOULD BE CONTINUED ON THE BACK OF THE  
 FORM.





# GRAPHICS REQUIREMENTS

Copies to GRAPHICS MANAGER [3] Studio Manager Scene Master [2] Designer

PRODUCTION	"THE WHO" SERIAL X: EPISODE 6		BBC	1	2
Producer	RICHARD MARTIN		Ext.		
Assistant	JANE SHIRLEY		Ext.		
Designer	SPENCER CHAPMAN		Ext.		
Rec. Filming	23 Oct. 1964	Studio Rehearsal	23 Oct. 1964		
Project Number	9 - 10.15 p.m. 23/14/3174		10.30 a.m. on		
Transmission	2 January 1964		Studio	RIV.1	

Could we please have 12" x 9" captions (light on dark) as follows: (These are required for standbys for the transparencies)

1. FLASHPOINT
2. Written by TERRY NATION
3. Producer  
VERITY LAMBERT
4. Directed by  
RICHARD MARTIN
5. Next episode  
THE POWERFUL ENEMY

for Richard Martin

8 Oct. 1964

Signature

Date

Received

# GRAPHICS REQUIREMENTS

Copies to GRAPHICS MANAGER [3] Studio Manager Scene Master [2] Designer

<b>PRODUCTION</b>	"DR. WHO" SERIAL K: EPISODE 6		<b>BBC</b>	1	2
<b>Producer</b>	RICHARD MARTIN		<b>Ext.</b>		
<b>Assistant</b>	JANE SHIREY		<b>Ext.</b>		"
<b>Designer</b>	SPENCER CHAPMAN		<b>Ext.</b>		
<b>Loc. Filming</b>	23 Oct. 1964	<b>Studio</b> Rehearsal	23 Oct. 1964		
<b>Project Number</b>	9 - 10.15 p.m. 23114/3174		10.30 a.m. on		
<b>Transmission</b>	2 January 1965		<b>Studio</b>	RIV.1	

May we please have a roller caption (as follows) light on dark:

Dr. Who  
WILLIAM HARTNELL

Ian Chesterton  
WILLIAM RUSSELL

Barbara Wright  
JACQUELINE HILL

Susan Foreman  
CAROLE ANN FORD

Dalek voices  
PETER HAWKINS  
DAVID GRAHAM

Dalek machines  
operated by  
ROBERT JEWELL  
GERALD TAYLOR  
NICK EVANS  
~~KEVIN MANNIN~~  
PETER MURPHY

Robotson  
MARTYN HUNTLEY  
PETER BADGER

David Campbell  
PETER FRASER

Carl Tyler  
BERNARD KAY

Jenny  
ANN DAVIES

L cotn .....

Signature

Received

Date

# GRAPHICS REQUIREMENTS

Copies to GRAPHICS MANAGER [3] Studio Manager Scene Master [2] Designer

<b>PRODUCTION</b>	"DR. WHO" SERIAL E: EP. 6		<b>BBC</b>	<b>1</b>	<b>2</b> <del>xxx</del>
<b>Producer</b>	RICHARD MARTIN		<b>Ext.</b>		
<b>Assistant</b>	JANE SHIRLEY		<b>Ext.</b>		"
<b>Designer</b>	SPENCER CHAPMAN		<b>Ext.</b>		
<b>Rec. Filming</b>	23 Oct. 1964		<b>Studio</b> Rehearsal	23 Oct. 1964 10.30 a.m. on	
<b>Project Number</b>	9 - 10.15 p.m. 23/1/4/3174				
<b>Transmission</b>	2 January 1965		<b>Studio</b>	<b>RIV.1</b>	

cont ..... roller caption, light on dark

Title music by Ron Grainer with  
the BBC Radiophonic Workshop

Incidental music composed and  
conducted by Francis Chagrin

Picture Cameraman  
PETER HAMILTON

Picture Editor  
JOHN GRIFFITHS

Costumes supervised by  
DAHINE DARE

Make-up supervised by  
SONIA MARSHAN

Lighting  
HOWARD KING

Sound  
JACK BRUMMETT

Story Editor  
DAVID WHITAKER

Designer  
SPENCER CHAPMAN (1 frame)

Associate Producer  
HERVIE PINFIELD (1 frame)

*for Richard Martin*  
8 Oct. 1964

Signature

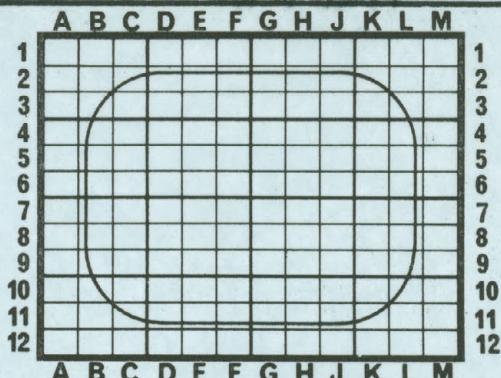
Date

Received

# GRAPHICS 35MM TRANSPARENCIES ONLY

ORGANISER 3 PHOTOGRAPHERS 1 STUDIO MANAGER 1 DESIGNER 1

PRODUCTION	"DR. WHO" SERIAL #: EPISODE 6	No: 23/1/45174
Studio	RIV.1	
Filming		
Rehearsal	10.30 a.m. on. 23 Oct.	
Recording	9-10.15 p.m. 23 Oct.	
Transmission	2 January 1965	
PRODUCER	RICHARD MARTIN	
ASSISTANT	JANE SHIRLEY	"
DESIGNER	SPENCER CHAPMAN	



May we please have the following telejector slides  
in same style as for previous "Dr. Who" slides.

To be delivered to reception Riverside, by 10.15 a.m.  
on 23 Oct. for collection.

1. FLASHPOINT
2. Written by TERRY NATION
3. Producer  
VERITY LAMBERT
4. Directed by  
RICHARD MARTIN  
BBC tv
5. Next episode  
THE POWERFUL ENERGY

Signature

for Richard Martin

Date

8 Oct. 1964

Verity Lambert, (505 Union House)

PABX Ext.

MUSICIANS' UNION TELEVISION-PROGRAMME CONTRACTS NOTICE 235.

Organiser, Serials, D.Tel.

Copy to: H.Serials D.Tel.

8th October, 1964.

Further to my memo. of 28th August, 1964, I am attaching a list of the musicians' fees for "DOCTOR WHO", Serial K, The Dalek Invasion of Earth.

vas.  
Att.

(Verity Lambert)

"DOCTOR WHO"

Serial K - "DALEK INVASION OF EARTH"

		<u>Old Rate</u>	<u>New Rate</u>	<u>Rec.Date</u>
1. World's End	5 musicians	£9 each	£6 each	18. 9.64
2. The Daleks	5 musicians	£9 each	£6 each	25. 9.64
3. Day of Reckoning	5 musicians	£9 each	£6 each	2.10.64
4. The End of Tomorrow	5 musicians	£9 each	£6 each	9.10.64
5. The Waking Ally	5 musicians	£9 each	£6 each	16.10.64
6. Flashpoint	5 musicians	£9 each	£6 each	23.10.64

The music for this serial was recorded in two sessions of four hours each.

Some of the musicians doubled for these episodes, therefore they get an additional fee of 15/- per episode under both the old and the new rates.

**TOTALS PER EPISODE:-**      Old Rate: £45.0.0.      New Rate: £30.0.0.

**TOTALS PER SERIAL:-**      Old Rate: £280.0.0.      New Rate: £180.0.0.  
+ 13 doubling fees @ 15/- per episode  
+ £9.15.0.

**GRAND TOTALS PER SERIAL:-**      Old Rate: £289.15.0.      New Rate: £189.15.0.

-----00-----

vas.  
8.10.64.

From: Secretary to Richard Martin 501 Union

Subject: "DR. WHO" SERIAL K: EPISODE 6: EXTRAS  
MAKE-UP AND WARDROBE REQUIREMENTS

To: Miss Sonia Markham  
Mr. Tony Pearce

12th October 1964

I give below names and telephone numbers of extras for episode 6. They are "prisoners down in the mines" as last week and should be dressed and made-up in the same way. The first batch of people are the same as for the previous episodes, but the ten extra men are new.

Women (5)

Maureen Lane  
Jan Wills  
Jo Calvert  
Margo Hanson  
Daphne Green

Men (18)

(8 from last week)

Stenson Falcke  
Don Symons  
Tony Walsh  
John Sackville  
West  
Rex Rashley  
George Dare  
NIGEL BERNARD  
Alan Wakeling

(10 new ones)

Leslie Conrad  
Steve Pokol  
Bill McAllister  
Jonas Kurchi  
Peter Morton  
Graham Tunbridge  
Jim Appleby  
John Timberlake  
Leslie Wilkinson  
Fred Taylor

*(Signed Bill)  
(Carolyn Bill)*

From: M. LEWIS (14<sup>th</sup> OCT. '64)

TECHNICAL OPERATIONS PRODUCTION REQUIREMENT SCHEDULE

Production:- D1 WHD [K6]

		Project No.	
	Date(s)	Time(s)	Prod.
Transmission			Studio R1
Recording	23 <sup>rd</sup> Oct.	0930	Crew Supervisors
Sound Recording			10 ML HK JB
Pre-rehearsal Outside Rehearsal			Bookings accepted: Date <i>OK.</i>

Lighting: (Abnormal items only)

	No.	Mountings	Additional Staff (State function)	Additional Instructions
Cameras	1.	HERON/CAMERAMAN		✓
	2.	PED. ✓		
	3.	PED. ✓		
	4.	PED. ✓		
	5.	PED. ✓		Mechanic required at 0930 hours on 23 <sup>rd</sup> Oct. (date) X
	6.			BALANCING ZOOM PROPS.

Sound Booms:	Abnormal lenses, Optical and Inlay Devices: TWO ANGONIUSX ZOOMS MKII AMPEX CLOCK M/R CUE LIGHT BX/TN M/R 8 1/2 INCH PYE MONITOR 50 degree LENS.
Additional Sound Staff (State function):	X Inlay Operator is <u>not</u> required X

Monitors: (Note any to be slung) 27" MONITOR (2780 TYPE)	Remote Contributions (S & V): Genlock: SLAVELOCK (BOOKED THRU' CAR. B. UNIT.)
---	---

Telecine: YES	S.C.M. X	Riggers required for: MONITOR SLINGING Rigging at 0930 hours, on 23 <sup>rd</sup> Oct. (date) AFTER REC Derigging at ... hours, on 23 <sup>rd</sup> Oct. (date)
------------------	-------------	--

Unwanted dollies and booms <u>should</u> <u>need not</u> be removed from studio
---

Secretary to Richard Martin 501 Union

"DR. WHO" SERIAL K: EPSIDOE 6 (23/1/4/3174)

Miss Sonia Markham  
Mr. Tony Pearce

14th October 1964

from the enclosed scripts  
As you will see/there has been violent rewriting on  
episode 6.

Can wardrobe please supply us with a broken shoe for SUSAN - Carole Ann Ford in Sc.49, P.38. It should have no heel, be badly worn and have a few nails sticking out of it. ~~XXXXXXXXXXXXXXXXXXXX~~  
~~XXXXXXXXXXXXXXXXXXXX~~

BILLY MOSS has been written into this episode again as a walk-on "Roboman". Can he have the same clothes, headgear and make-up as in previous episodes.

Also NICHOLAS SMITH who plays "Wells" has been written in to ep.6, can he please have the same clothes and make-up as in episodes 4 & 5.

*Carolyn Bill*

(Carolyn Bill)

Secretary to Richard Martin 501 Union

"DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174) GENLOCK

Central Area Bookings

14th October 1964

On Friday, 23rd October we are recording episode 6 of  
"Dr. Who" serial K, from Riverside 1.

May we please have genlock. Our telecine channels are:

TK 23 from 10.30 a.m.

TK 41 from 5 p.m.

*Carolyn Bill*  
(Carolyn Bill)

From: Secretary to Richard Martin 501 Union  
Subject: "DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174)  
Rec. at RIV. 1 on 23 Oct. 1964  
To: Miss Verity ~~Lambert~~ *OK*. 14th October 1964

At our planning meeting for episode 6 this morning,  
Mark Lewis, our T.M.2 asked me to book through you,  
a 5th camera channel for the above date.

*Carolyn Bill.*  
(Carolyn Bill)

Mrs T. Cook

Nothing to be written or typed in this margin

From: Organiser, Serials Drama Television

Subject: ATTACHED LETTER RE. WILLIAM HARTNEELL

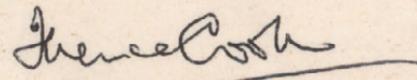
14th October 1964

To: Assistant Solicitor

Copy to: Miss V. Lambert

As spoken with your secretary, I enclose herewith a letter sent to Miss Verity Lambert, Producer of DR. WHO, from William Hartnell's agent.

An accident report form has been done.



(Terence Cook)

SL

## **GRAPHICS REQUIREMENTS**

Copies to **GRAPHICS MANAGER [3]** Studio Manager Scene Master [2] Designer

<b>PRODUCTION</b>	"DR. WHO" SERIAL K: EP. 6	BBC	1	2
<b>Producer</b>	RICHARD MARTIN	Ext.		
<b>Assistant</b>	Jane Shirley	Ext.		
<b>Designer</b>	SPENCER CHARMAN	Ext.		
<b>Rec. <del>TAPE</del> Filming</b>	23 Oct. 1964	Studio	10.30 a.m.	
<b>Project Number</b>	23/1/4/3174	Rehearsal	onwards	
<b>Transmission</b>	2 January 1965	Studio	11.1	

CAN YOU PLEASE AMEND ROLLER CAPTION REQ. SENT ON  
8 OCT. 1964 as follows:

1. Omit the name of KEVIN MANSER  
in the Dalek machines operated by:

2. Insert: Wells  
NICHOLAS SMITH

APRIL: Jenny  
ANN DAVIES

Card No. 314  
for Richard Martin

**Signature**

Received

15 October 1964

Date

Assistant Solicitor.

6077 B.H.

PABX

LETTER FROM ERIC L'EPINE SMITH LTD. 16th October, 1964. S  
DATED 5th OCTOBER 1964.

15  
Insurance Manager.

Copy to: Organiser S. Tel.

I enclose a letter from Eric L'Epine Smith Ltd. dated 5th October 1964, in which they notify the Corporation of a possible claim in respect of William Hartnell, who was said to have been "thrown to the floor" in the course of a "DR. WHO" rehearsal.

In forwarding this to me, Organiser, Serials Drama Television told me that an Accident Report form has been completed, which I assume is now in your possession, since the alleged accident occurred on 2nd October. May I assume that you will arrange for the letter from Eric L'Epine Smith Ltd. to be acknowledged by the Corporation's Insurers? Alternatively, if you would prefer not to refer the matter to Insurers at this stage, will you please return the letter to me with an indication to this effect, and I will then send a non-committal acknowledgement.

R. J. MARSHALL

(R.J. Marshall).

Encl.

AFM.

ff  
26  
10

From: Design Manager

SUBJECT: DESIGN, WEEK 43, 1964

Programmes marked \* may have designer credits.

Date	Production BBC-1	Classifi- cation	Designer	Information Date	Prop. Date
Saturday 17.10.64	LE:Juke Box Jury & VTR DSR:VTR:Dr. Thorndike-4/6 OBS: Grandstand	A+	SDU P.Seddon SDU	2. 10. 64 10. 9. 64 2. 10. 64	8.10. 64 25. 9. 64* 8.10. 64
Monday 18.10.64	DSR: R.One Pilot Sch:VTR:Signpost: Going To The Theatre FP: Can I Help You Pilot DP:OB:VTR:Whitehall Farce	A+	J.Cooper Schools SDU ?	14. 9. 64 25. 9. 64 25. 9. 64 30. 9. 64	29. 9. 64 29. 9. 64 5. 10. 64 6. 10. 64*
Monday 19.10. 64	DSL:Compact -292 LE:VTR: Dixon of Dock Green Sch:VTR: Men In History- Crete Sch: Walkthrough Science Session TPA: Panorama TTP: Tonight DP:OB:VTR:Whitehall Farce	B A	T.Gleeson A. Spriggs Schools Schools SDU SDU ?	24. 9. 64 24. 9. 64 25. 9. 64 25. 9. 64 30. 9. 64 2. 10. 64 30. 9. 64	2. 10. 64* 2. 10. 64* 5. 10. 64 5. 10. 64 6. 10. 64 8. 10. 64 6. 10. 64
Tuesday 20.10.64	DSR:VTR:Sherlock Holmes-2/7 DSL:VTR:Compact -292 Sch:VTR: Science Session Form and Figure FP:VTR:Blue Peter TTP: Tonight	A+ B	R. Oxley T. Gleeson Schools SDU SDU	14. 9. 64 25. 9. 64 25. 9. 64 2. 10. 64 5. 10. 64	30. 9. 64* 2. 10. 64* 5. 10. 64 8. 10. 64 9. 10. 64
Date 31.7.64	* Allocation of Designers as of date of issue - <u>Subject to Change</u>				

Date	Production	Classifi-cation	Designer	Information Date	Prop. Date
Wednesday 21.10.64	TF:VTR:Advance-4/10 Archeology	D	SDU	2. 10. 64	8.10. 64
	DSR: Z Cars	A+	S.Morris	25. 9. 64	7.10. 64*
	TPP: Tonight		SDU	1-6. 10. 64	12.10.64
	LE:VTR: Crackerjack	C	P.Brachacki	25. 9. 64	6.10.64*
	DSR:VTR: Kipling-18/26	A+	R.Stannard	11. 9. 64	29. 9.64*
Thursday 22.10.64	LE:VTR:Eric Sykes-2/6	A	J. Wood	28. 9. 64	6. 10.64*
	Sch:Spotlight		Schools	30. 9. 64	8. 10.64
	TPP: Tonight		SDU	7. 10. 64	13.10.6
	DSL:VTR: Monte Cristo- 4/12	A	B. Newberry	14. 9. 64	30. 9.64*
	DSR:VTR:Dr.Finlay's Casebook -3/8	A+	L.Broadhouse	28. 9. 64	8. 10.64*
Friday 23.10.64	LE:VTR:Benny Hill	A	R. Andrews	22. 9. 64	6.10. 64*
	LE:VTR:It's A Square World -6/13	B	R.MacGowan	28-30. 9. 64	8.10. 64*
	Sch:VTR:German-7	C	Schools	1. 10. 64	9.10. 64
	FP:VTR:Blue Peter		SDU	8. 10. 64	14.10. 6
	TPP: Tonight		SDU	8. 10. 64	14.10. 64
	LE:VTR:Kathy Kirby Show	A	M.Cornish	29. 9. 64	7. 10. 6
	DSL:VTR:Dr.Who(K)-6/6	A	S.Chapman	16. 9. 64	5. 10. 64*
	Sch: Walkthrough Physics		Schools	1. 10. 64	9. 10. 64

Date	Production	Classification	Designer	Information Date	Prop. Date
<u>FILMING-BBC-1</u>					
Mon-Fri 19-23.10	Choice Loc.		SDU	28. 9. 64	6. 10. 64
Mon-Fri 19-23.10	Late Show Loc.		R. Berger/ D. Blake	28. 9. 64	6. 10. 64
Thur-Fri 22-23.10	Sherlock Holmes Loc. Wk.45		S. Bundy	2. 10. 64	12. 10. 64
Mon-Wed 19-21.10	Kipling Loc. Wk.45		F. Taylor	28. 9. 64	6. 10. 64
Mon-Tues 19-20.10	Kipling Stu. Wk.45		F. Taylor	28. 9. 64	6. 10. 64
Mon-Fri 19-23.10	Z Cars Loc. Wk.45		J. Davies	28. 9. 64	6. 10. 64
Thursday 22.10.64	Z Cars Stu. Wk.45		J. Davies	28. 9. 64	6. 10. 64
Monday 20.8.64	July Plot Loc. Wk. 47		R. Henry	24. 9. 64	6. 10. 64
Tue-Thur 20-22.10	July Plot Stage Wk.47		R. Henry	24. 9. 64	6. 10. 64
Friday 23.10.64	July Plot Loc Wk.47		R. Henry	24. 9. 64	6. 10. 64
Tue-Wed 20-21.10	Dixon Loc. Wk.45		A. Spriggs	29. 9. 64	7. 10.64
Tue-Wed. 20-21.10	Blue Peter Loc. Wk.45		SDU	28. 9. 64	6. 10.64
Mon-Fri 19-23.10	Shaping & Handling Loc?		?	28. 9. 64	6. 10.64
Wed-Fri 21-23.10	Religion Loc. ?		SDU	2. 10. 64	12. 10.64

Date	Production BBC-2	Classi- fication	Designer	Information Date	Prop. Date
Saturday 17.10.64	Sch:VTR:How & Why (6) LE: Open House OB:Lon:Time Out OB:Lon:Soccer	B	Schools L. Austin SDU SDU	25. 9. 64 24. 9. 64 2. 10. 64 2. 10. 64	1.10. 64 5.10. 64* 8.10. 64 8.10. 64
Sunday 18.10.64	LE:VTR:Best of Both Worlds:Robert Farnon-3 TPA:VTR:Enquiry TM:VTR: Midweek Music OB: Lon: Jazz 625	D B B	R. Berger SDU SDU SDU	1. 10. 64 25. 9. 64 2. 10. 64 2. 10. 64	9.10. 64* 1.10. 64* 8.10. 64 8.10. 64
Monday 19.10.64	TF:VTR:Tues.Term: Economics For Everyman-4 TPA:VTR:Tues.Term: Politics USA -3/5 OBE: Come Dancing Links		SDU SDU SDU	2. 10. 64 2. 10. 64 2. 10. 64	8.10. 64 8.10. 64 8.10. 64
Tuesday 20.10.64	LE:VTR:Panel Game DP:VTR:Summer of The 17th Doll FP:VTR:Play School OB: Lon:Research Report	D	SDU E.Diss R.Cain SDU	28. 9. 64 11. 9. 64 2. 10. 64 1. 10. 64	2.10. 64 29.9. 64* 12.10.64* 7. 10.64
Wednesday 21.10.64	DSL:VTR:The Reluctant Bandit -3/5 OB:Lon:Research Report OB: Lon: Wheelbase Play School	A	R. Scott SDU SDU R.Cain	14. 9. 64 5.10. 64 5.10. 64 2.10. 64	29. 9.64* 9. 10.64 9. 10. 64 12. 10. 64
Thursday 22.10.64	OBFS: Time Out & Wheelbase D LE:VTR: Beat Room -4/12 TPA:VTR:Tues.Term Politics USA -4/5 FP:VTR:Play School Stories(InTonight Set)	D	SDU SDU SDU R.Cain	7.10. 64 7.10. 64 7.10. 64 2.10. 64	13. 10. 64 13. 10. 64* 13. 10. 64 12. 10. 64
Friday 23.10.64	TF:VTR: The Human Side		SDU	8.10. 64	14. 10. 64

Date	Production	Classification	Designer	Information Date	Prop. Date
<u>FILMING-BBC-2</u>					
Mon-Fri 19-23.10.	Durbridge		E.Hercules	14. 9. 64	25. 9. 64
Mon-Fri 19-23.10	Encounter/Enquiry Loc.	SDU		29. 9. 64	5. 10. 64
Wed-Fri 21-23.10	Tues.Term Economics Loc.	SDU		2. 10. 64	8. 10. 64
Friday 23.10.	Theatre 625 'Progress To The Park' Loc. Wk.47		E. Diss	2. 10. 64	8. 10. 64
Mon-Tues. 19-20.10	Sit Comedy Loc. Wk.47			29. 9. 64	5. 10. 64
Monday 19.10.64	Open House Loc.	P.Allen/ L.Austin		28. 9. 64	2. 10. 64
Fri -23.10	Time Out Loc.	SDU		28. 9. 64	2. 10. 64
Mon-Fri 19-23.10	Horizon Loc.	SDU		28. 9. 64	2. 10. 64
Thur-Fri 22-23.10	Play School Loc.	R. Cain		2.10. 64	8. 10. 64
Wed-Thur 21-22.10	Tues.Term. Physics Loc.	Schools		1. 10. 64	7. 10. 64

FROM: RICHARD MARTIN 507 (PRODUCER)

SUBJECT: PROPERTY AND  
DRAPE REQUIREMENTS  
TO: PROPERTY MASTER  
COPIES TO: STUDIO MANAGER  
SCENE MASTER  
DESIGNER  
A.F.M.  
PRES.

S.C.

RECEIVED BY  
PROP. MASTER

A.M. P.M.

2-45  
20/10/64

FOR PROP. MASTER USE ONLY

1	HIRE (2)	X	9	SALVAGE
2	STOCK (2)	✓	10	SUPPLY
3	DRAPE	X	11	C/HAND T/C
4	CATERING	X	12	C/HAND
5	WARDROBE	X	13	PROP. MASTER
6	WORKSHOP	X	14	INVESTIGATOR
7	P. CASH (2)	✓	15	PM
8	A.S.O.	X	16	FILE COPY

PRODUCTION	DATES AND STUDIOS					ARM ELEZS	
	Filming	S	Telerecording & Experiments	S	Pre-Rehs & Setting		S
DR. WHO K SERIAL EP SIX			23 Oct.	R1	23 Oct	R1	

PROPS ONLY

T/V Prod. Buyer deliver to:

on:

except as shown:

H T/C P/C D

## ADDITIONAL PROPS FIRST LIST

39. 3 glass witch balls as used in earlier episodes with bomb top cork fitting to be detachable so that we can uncork & pour out liquid. (see Am)

40. one f/p automatic revolver with blank ammunition 9mm to look like colt 45 as used before ( so far we don't fire it but you never know)

41. three f/p  $\frac{1}{2}$  pint bottles of 'cidex'

42. bottle opener

43. 40' length of rope ( the lenght is important not shorter as it stretches length of dalek corr) should be as thick as hems used for flying scenery (1 $\frac{1}{2}$ " DIA. APPROX)

44. one f/p snow machine

45. contents for snow machine to be discussed with des. ( supposed to be flying ash etc. from volcanic eruption) CORK, VERMICULITE etc.

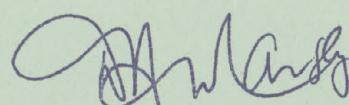
21/10

H T/C P/C D

Item 37. rope in capsule see des. & paint silver <sup>bag</sup> <sub>OF SILVER PAINT</sub>

46. smoke gun & operators - memo sent to scene master

Item 34x



28.10.64.

Signed Richard Martin Date 12 Nov

Secretary to Richard Martin, 501 Union

DRESSING ROOMS: "DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174)

Studio Bookings

19th October 1964

On 23rd October, at Riverside 1, we will be rehearsing and recording episode 6 of "Dr. Who" serial K. Can you please arrange for the following to have dressing rooms:

WILLIAM HARTNELL

MARTYN HUNTLEY)

Extras: (5 women)

WILLIAM RUSSELL

PETER BADGER )

Maureen Lane

BILLY MOSS )

Jan Wills

JACQUELINE HILL

NICHOLAS SMITH)

Jo Calvert

CAROLE ANN FORD

PETER HAWKINS )

Margo Hanson

PETER FRASER)

ROBERT JEWELL )

~~16 men~~

BERNARD KAY )

GERALD TAYLOR )

(16 men)

ANN DAVIES

NICK EVANS )

Stenson Falcke

KEN TYLLSEN )

Don Symons

PETER MURPHY )

Tony Walsh

Jahn Sackville West

Rex Rashley

George Dare

Nigel Bernard

Alan Wakeling

Leslie Conrad

Jonas Kurchi

Peter Morton

Graham Tunbridge

Jim Appleby

John Timberlake

Leslie Wilkinson

Fred Taylor

*Carolyn Bill*  
(Carolyn Bill)

Secretary to Richard Martin 501 Union

"DR. WHO" SERIAL K: EPISODE 6 FILM (23/1/4/3174)  
Required for VTR on 23rd October 1964

Telerecording Editor:

19th October 1964

Mr. Eddy Walstead, Room S.1, Ealing

Mr. John Priestley has told me that you are once again doing our telerecording editing for us on Thursday next for the trailer for episode 6.

Because of retakes, it is slightly complicated. (We recorded on 35 mm this week instead of the usual videotape and the number is 35/6T/24329).

Can you please take a print of retake 2 of shots 102-111 and retake 2 of shots 111A-113 (on which we faded to black). These two should be joined together and the last 20 seconds of this sequence is what we want. I have enclosed a script with the sequence marked in red. Can this have an 8 second leader.

On the same reel of film we will want joined (1) the rope being hit by flames and burning (2) the Dalek smoking (3) the revolt of the people against the Daleks (4) eruption of volcano. All with 8 sec. leaders. (This editing has already been done).

Can you please have this sent to TK 23 for use on Friday, 23rd October.

If anything isn't clear, please give me a ring.

Carolyn Bill

(Carolyn Bill)

|| 28<sup>th</sup> Oct Next wed ||

Richard Martin, 501 Union

"DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174)

Mr. Hugh Tosh

19th October 1964

As discussed today could we please have a photo caption of the exterior of the Tardis in position on set for use as a superimposition. This set will be available to be photographed 10 a.m. at Riverside 1 on Friday, 23rd October. We will want to have the finished 20 x 16" print at Riverside as soon after 2.30 p.m. as possible.

Can you, or would you like us, to arrange a special messenger?

*Carly R.M.*  
for (Richard Martin)

From: Organiser, Serials Drama Television

Subject: DR. WHO SERIAL K : EP. 6.

19th October 1964.

To: Mr. R. Martin thro' Miss V. Lambert

Authority is given for the use of five cameras for the above programme.

The date will be Friday, 23rd October 1964.

Terence Cook

(Terence Cook)

SL

VERITY.

19th October, 1964.

I have asked Shirley to book editing  
for this before Thursday, 22nd October.

She is ringing me back on this.

Vd- Ext.

Later:

Shirley rang to tell me this  
editing will be next **Wednesday,**  
**21st October.** The Editor will be  
Roy Fry.

I have told Carolyn, and asked her  
to ring Roy Fry to let him know  
exactly what they want.

Secretary to Richard Martin 501 Union

"DR. WHO" SERIAL K: EPISODE 6; 23rd October 1964  
RIVERSIDE 1

Restaurant Manageress, Riverside

19th October 1964

Because of changed recording times, the lunch break will be at 1.15 - 2.15 p.m. and the supper break 7.15 - 8.15 p.m. on next Friday, 23rd October. This has been agreed by Studio Bookings.

We will have a cast of approximately 40 with the usual 5-camera crew and production staff.

*Carolyn Bill*  
(Carolyn Bill)

FROM: RICHARD MARTIN 501 <sup>Producer</sup> Uniden

FOR PROP. MASTER USE ONLY

SUBJECT: PROPERTY AND  
DRAPE REQUIREMENTS  
TO: PROPERTY MASTER  
COPIES TO: STUDIO MANAGER  
SCENE MASTER  
DESIGNER  
A.F.M.  
PRES.

RECEIVED BY  
PROP. MASTER

2-45 A.M.  
P.M.

21/10/64

1	HIRE (2)	X	9	SALVAGE
2	STOCK	✓4	10	SUPPLY
3	DRAPEs	X	11	C/HAND T/C
4	CATERING	X	12	C/HAND
5	WARDROBE	X	13	PROP. MASTER
6	WORKSHOP	X	14	INVESTIGATOR
7	P. CASH (2)	X	15	Am
8	A.S.O.	X	16	FILE COPY

PRODUCTION	DATES AND STUDIOS							ARE MOVING
	Filming	S	Telerecording & Experiments	S	Pre-Rehs & Setting	S	Transmission	
DR. WHO K SERIAL EP SIX			23 Oct	R1	23 Oct	R1		

PROPS ONLY

T/V Prod. Buyer deliver to:

on:

except as shown:

H	T/C	P/C	D	ADDITIONAL PROPS SECOND LIST	N <sup>o</sup> 23 ✓
✓				47. one fully pract 38 revolver with blanked off end	
✓				49 50 rounds of blank ammunition for 38 revolver	
✓				50. one rather nice but very stong no too bulky penknife to unscrew hinges off in capsule ( this cancels item 36 and means we dont need nail file)	

5.1.2 Heavy lots of wood. Suggest  
Sleepers from railway.

Arthur Andersen

22 10.64.

Signed Clinton

Date 20 Oct

# GRAPHICS REQUIREMENTS

Copies to GRAPHICS MANAGER [3] Studio Manager Scene Master [2] Designer

PRODUCTION			BBC	1	2
Producer	DR. WHO SERIES K	23/1/4/3174	Ext.		XXX
Assistant	VERITY LAMBERT	/RICHARD MARTIN	Ext.		
Designer	CAROLYN BILL		Ext.	"	
Filming	SPENCER CHAPMAN	Studio Rehearsal			
Project Number	XXXXXXXX				
Transmission	23/1/4/3174		Fri. 23rd Oct Studio		

23rd. Oct.

Riv. 1

MAY WE PLEASE HAVE A 20" x 16" PHOTO CAPTION OF  
A STARLIT NIGHT SKY, AS USED IN PREVIOUS SERIES  
OF DR. WHO.

Des. will select if he could be shown the sort of  
prints that have been used before

Signature

Received

Date

20.10.64

Richard Martin 501 Union PABX

Dr. Who K serial Episode Six

Alan Mansey

21st Oct. 1964

Just to confirm a phone message that we do not need the  
sleepers item 51 on second additional list. I hope this gets  
to you in time.

Christina.

For Richard Martin

PRODUCTION WORKING SHEET

PRODUCTION TITLE: 'Dr. Who' Serial K Ep. 6.

ALLOCATION: 12738

PROJECT NO.: 23114/3174

TRANSMISSION: 2 Jan. 1965 WEEK: 1 TIME: as usual

RECORDING: 23 Oct 1964 WEEK: 43 TIME: 9-10.15pm NO.:

VR/4T/24590

P.A./F.M.: Jane Shishley

DESIGNER: S. Chapman

A.F.M.: C. Lawton

T.O.M.: Mark Lewis

FLOOR ASSISTANT: Ray Day

LIGHTING SUP.: Howard King

STUDIO: Riv. 1

SOUND SUP.: Jackie Brummitt

WARDROBE SUP.: Daphne Daze

CREW: 10

MAKE-UP SUP.: Sonia Markham

VISION MIXER: Clive Doig

RECORDING FORM: ✓

REHEARSAL ROOM: ✓

BILLING: ✓

CASTING FORM: ✓

PROPERTY REQUIREMENTS: ✓

CAPTION REQUIREMENTS: ✓

TELEJECTOR SLIDES: ✓

SCENERY REQUIREMENTS: ✓

TECHNICAL REQUIREMENTS: ✓

TELECINE: TK 23 from 10.30  
from 5pm

BACK PROJECTION: ✓

DRESSING ROOMS: ✓

HOSPITALITY &  
TEA BAR FACILITIES: ✓

FIRE PRECAUTIONS: ✓

Genlock ✓

REHEARSAL TIMES: ✓

WARDROBE & MAKE-UP: ✓

TRANSPORT: ✓

COPYRIGHT: ✓

D.D.B.A.: ✓

PRESENTATION RECORDING FORM: ✓

COSTING: ✓

PROGRAMME AS BROADCAST/RECORDED: ✓

EDITING: ✓

FILMING: ✓

LOCATION: ✓

DATE: ✓

CAMERAMAN: ✓

ASSISTANT: ✓

LIGHTING: ✓

SOUND: ✓

CATERING: ✓

TRANSPORT: ✓

MAKE-UP & WARDROBE: ✓

SCRIPT DISTRIBUTIONREHEARSAL SCRIPTS

Designer /  
 T.O.M. /  
 Lighting Sup. /  
 Sound Sup. /  
 Wardrobe Sup. (2) /  
 Make-Up Sup. (2) /  
 James Bould. /  
 Film Editor. /  
 B.P. Assistant.  
 Floor Manager.  
 Booker. /  
 Television Publicity. /  
 Tel. Editor, R.T. /  
 Art Editor, R.T. /  
 Drama Script Library (5) /  
 H.Series D.Tel. /  
 A/D.O.Tel. /  
~~Telerecording Editor.~~  
 SCRWT TYPISTS (4) /  
 BRIAN HODGSON  
 (Radio phonics) MN /  
 FRANCIS CHASRIN /

CAMERA SCRIPTS

Designer /  
 T.O.M.  
 Lighting Sup.  
 Sound Sup.  
 Wardrobe Sup. (2) /  
 Make-Up Sup. (2) /  
 Scenemaster (2)  
 Vision Mixer.  
 A.F.M. /  
 Crew (15), Allocations Office.  
 Presentation Desk. (2)  
 Presentation Editor. (2)  
 Drama Script Library (2)  
 Duty Clerks. (2)  
 Registry.  
~~Telecine Operator~~ (2) *Surf TK 23/41*  
 C.C.R. T.C.  
 Ampex Engineers *WCR* *Surf* (2) *2132* T.C.  
 Telerecording Editor.  
 Author/Adaptor.  
 Audience Research.  
 B.P. Assistant  
 P.A. /  
 F.M. / FLOOR ASST.  
 Producer /  
 H.Series D.Tel. /  
 A/D.O.Tel. /  
 Publicity.  
 Joe Park.  
*Drama* /

## PROGRAMME ACCEPTANCE NOTIFICATION

To : Richard Martin (Producer) From : Serials Organiser, Television

Title of Programme DR. WHO K 6 23/1/4/3174 Studio R 1

Record transmission date 23.10.64 from 8.30 to 9.45 Week No. 43

Studio rehearsal date and time 23.10.64 from 10.30 a.m.

ALLOCATION £ 2730 Film sequence effect allocated YES/NO feet

Design and Supply classification Number of cameras Crew No.

### DEADLINE DATES

Radio times billing ; preliminary FINAL

D & S information Property plot and captions

Designer Spencer Chapman Designer credit YES/NO

Remarks :

### Other supporting staff :

Wardrobe Daphne Dare

Make-up Sonia Markham

P.A. Jane Shirley

F.M.

A.F.M. Christine Lawton

Assist/Secretary Caroline Bill

BBC 1.

From: A (A) Serials D.Tel., 403 Threshold House. Ext.

To: H.Serials D.Tel. Copy to Mr. Richard Martin  
 1. Serials Organiser  
 2. Serials Clerk

PROGRAMME: Dr. WHO serial K, episode 6 (23/1/4/3174)

TRANSMISSION: 26th December, 1964. WEEK: 53

ALLOCATION: £2,380 PLANNING ALLOCATION:

	Ration Book Estimate	Actual Costs
Performers' fees	£1,712 6s. 8d.	£1,375 -s. -d.
Orchestras	£56 8s. 4d.	£56 8s. 4d.
Facility fees		
Copyright	£331 -s. -d.	£336 5s. -d.
Design	£477 -s. -d.	£477 -s. -d.
Make Up and Wardrobe	£20 -s. -d.	£20 -s. -d.
Film		
Recording costs	£61 -s. -d.	£96 -s. -d.
Other charges (hospitality)	£80 -s. -d.	£79 9s. -d. £2 3s. -d.
Total	£2,737 15s. -d.	£2,442 5s. 4d.

JAN BEDWELL

(Jan Bedwell)

Sec. to Richard Martin 501 Union

R

FIRE PRECAUTIONS: "DR. WHO" SERIAL K: EPISODE 6  
23/1/4/3174 REH/REC. 23 October 1964: RIVERSIDE 1

Senior Fireman, Riverside copies: Mr. R. Tait; House Services  
Manager, Riverside

In episode 6, rehearsal and recording on 23rd October,  
we shall be using a fully practical smoke gun.

We may also be using a snow machine to toss up fine earth  
simulating the eruption of a volcano, if this is possible.

Could a fireman please be standing by during this rehearsal  
and recording. Thank you.

*Carolyn Bill*  
(Carolyn Bill)

Carolyn,

Sorry, but could you please  
this again, set out as follows:

TO: Senior Assistant Allocations thro'

- 1) Miss V. Lambert
- 2) O. Serials D.Tel.

Secretary to Richard Martin, 501 Union

DDBA: "DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174)

Design Costing Unit copies: Verity Lambert  
er to our recent telephone Tony Foster, Graphics  
File

Further to our recent telephone conversation -

copies: Verity Lambert  
Tony Foster, Graphics  
File

"DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174)

VTR Date: 23 OCTOBER 1964 WEEK, 43

TX DATE: 2 JANUARY 1965 WEEK, 1

## RECORDING AT RIVERSIDE 1

DESIGNER: SPENCER CHAPMAN

Can you please alter this to read £370 and not £400 as stated on DDBA dated 23rd September 1964.

Caroline Bill  
for Richard Martin

Richard Martin 561 Union PABX 4097/8

Dr. Who: K serial Episode Six.

Scene Master.

We require one fully practical smoke gun and operator  
on Friday, 23rd October at 10.30.a.m. in Riverside one.

C. Burton

for Richard Martin

VAL:

Ep. 6 | K

Editing time required

There are 2 sequences of a  
rope being hit by Dalek ray  
and burning, both joined by  
blanking.

We want to throw away the first  
piece of rope burning and  
replace the blanking by an 8 sec.  
leader.

So that it is ready for our  
telerecording editor to join  
on to the trailer on Thursday  
afternoon, 22 Oct.

Film in Room S.105 Ealing.

Film Editing Ep. 6.

$\frac{1}{2}$  hr

Caroleen.

Richard Martin 501 Union

"DR. WHO" SERIAL K: EPISODE 6  
(23/1/4/3174)

XXXXXXXXXXXXXX

23 Oct. 1964

1,712 6 8

conducted by Francis Chagrin  
5 musicians (supplied by Philip Jones) 15 15 0  
40 13 4

Terry Nation (author)  
Francis Chagrin composed 7 mins 283 10 0  
incidental music (@ 6½ gns. a min.) 47 10 0

End of Series party 80 0 0

a/fwd. £2,179. 15 0

c/2nd 227xx:xx:xx  
£2,179 15 0

DEBA 370 0 0  
Special FX DEBA  
~~229,000,000,000~~  
107

20 0 0

Tape costs 21 0 0  
Editing costs 40 0 0

TOTAL: £ 2,737. 15. 0.

Richard Martin 501 Union 4097/8

"DR. WHO" SERIAL K: EPISODE 6  
(23/1/4/3174)

XXXXXXXXXXXXXX

23 Oct. 1964

WILLIAM HARTNELL

WILLIAM RUSSELL

JACQUELINE HILL

CAROLE ANN FOND

PETER FRASER

BERNARD KAY

ANN DAVIES

MARTYN HUNTLEY  
Filming

PETER BADGER  
Filming

NICHOLAS SMITH

PETER HAWKINS

DAVID GRAHAM

ROBERT JEWELL  
Filming

GERALD TAYLOR  
Filming

NICK EVANS

KEN TYLLOEN

PETER MURPHY

Studio extras thru'

Denton de Gray

14 male (2 days)

3 male (1 day)

5 female (2 days)

215. 5. 0.

215. 5. 0.

Filming extras thru'

Denton de Gray - 29

182.14. 0. 10.10. 0. 71. 8. 0.

264.12. 0.

Richard Martin 501 Union 4097/8

"DR. WHO" SERIAL K: EPISODE 6  
(23/1/4/3174)

XXXXXXXXXXXXXXXXXXXX

23 Oct. 1964

PAGE TWO

JOHN GARNER (Filming)

REG TYLER (Filming)

FED MURWOOD (Filming)

BILL MOSS

TOTAL: £1,712. 6. 8.

From : Insurance Manager 404, 4 Cav. Sq. PABX

Subject : ACCIDENT TO WILLIAM HARTNELL - 2.10.64.

23th October 1964

To : Assistant Solicitor.

Copy to: (S.D.Tel.)

*Correction placed by  
See to Bus Day*

Referring to your memo of the 16th October, as it seems Mr. Hartnell's accident might well have arisen out of the action of the play, I wonder how his agents could establish that the injuries he sustained were due to the Corporation's negligence. In any case, at this stage, I would prefer you to reply to the letter which you sent to me and accordingly return it attached as invited.

AJG/TR

*A.J. Gregory*  
(A.J. Gregory)

RECORDED  
XXXXXX/00000000XX

Recorded

"DR. WHO" SERIAL K:EP. 6  
Riverside 1

XXXXXX  
XXXXXX  
9 p.m.

23 Oct. 1964

VE/4T/24590

Designer: SPENCER CHAPMAN

Proj. no: 23/1/4/3174

VIRITY LAMBERT  
Directed by RICHARD MARTIN

Dr. Who	was played by	WILLIAM HARTNELL
Ian Chesterton		WILLIAM RUSSELL
Barbara Wright		JACQUELINE HILL
Susan Foreman		CAROLE ANN FORD
David Campbell		PETER FRASER
Carl Tyler		BERNARD KAY
Jenny		ANN DAVIES
Robomen		MARTYN HUNTLEY
Wells		PETER BADGER
Dalek voices		NICHOLAS SMITH
Dalek operators		PETER HAWKINS
		DAVID GRAHAM
		ROBERT JEWELL, GERALD
		TAYLOR, NICK EVANS,
		KEN TYLLSEN,
		PETER MURPHY

Extras: (2 days)

Maureen Lane, Jan Wills, Jo Calvert, Margo Hanson, Daphne Green, Billy Moes, Stenson Falcke, Don Symons, Tony Walsh, John Sackville West, Rex Rashley, George Darc, Nigel Bernard, Alan Wakeling.

(1 day): Jonas Kurchi, Peter Morton, Jim Appleby, John Timberlake, Leslie Wilkinson, Fred Taylor. Leslie Conrad (contracted, but did not appear). Graham Tunbridge, Steve Pokol and Bill McAllister (contracted for two days and released for one of them).

---

ON FILM: (trailer) KEN TYLLSEN, PETER MURPHY, WILLIAM RUSSELL.

(film inserts) ROBERT JEWELL, GERALD TYLER, JOHN CAESAR, REG TYLER, MARTYN HUNTLEY, PETER BADGER and 10 women extras, 20men extras thru' Denton de Gray.

Author  
Copyright of incidental  
music

TERRY NATION  
FRANCIS CHAGRIN

XXXX

26 Oct 1964

TRAILER FROM EP. 5

last scene

32 ft.

Opening titles  
39 ft.  
225 ft

49 ft

ON FILM  
Ron Grainer with  
the BBC Radio-  
phonic Workshop

25

ON TAPE:  
As above

Closing titles Ron Grainer

52

Francis Chagrin  
with 5 musicians  
supplied by  
Philip Jones

Incidental  
music Francis  
Chagrin

(TIMINGS TO FOLLOW AFTER DUBBING SESSION)

*Andy B.*  
for Richard Martin  
26th October 1964

From: Organiser, Serials, D.Tel. ..... (Producer)

28th October, 1964. (Date)

Subject: RETENTION OF TAPE AFTER TRANSMISSION

To: Asst. S.Tel.E. Videotape, Rm 2132 T.C., thru' Organiser, Serials, D.Tel (Organiser)  
(2 copies)

Copy: Recording Clk., Rm 6058 T.C.

Programme/insert ..... "DOCTOR WHO" ..... Serial K ..... Episode 6 ..... 23/1/4/3174 .....

being taped on ..... 23rd October, 1964 ..... Tape No. VT | .4T. | 24590 .....

for transmission on ..... 26th December, 1964 .....

must be retained longer than 24 hours after transmission because:

Wanted for possible repeat.

Please therefore hold the tape until ..... further notice. ..... (a precise date  
should be given)

I understand it will then be wiped within 24 hours.

(Signed)

*Verity Lambert*  
for (Verity Lambert)

Request noted by Asst. S.Tel.E. Videotape on ..... 26.10.64  
and this form returned

To: ..... (Producer) through ..... (Org.)

Copy:

File.

copies: Verity Lambert  
Tony Foster, Graphics

№ 40699

TELEVISION SERVICE

**3** DESIGN DEPARTMENT BUDGET ALLOTMENT

FOR DESIGN USE ONLY

PRODUCTION TITLE	PROJECT No.	STUDIO
"DR. WHO" SERIAL E: EPISODE 6	23/1/4/3174	Riv. 1

DESIGNER	V.T.R. DATE	WEEK No.	TRANSMISSION DATE	WEEK No.
SPENCER CHAPMAN	23 Oct. 1964	43	2 Jan. 1965	1

Design Department Allocation : <b>SPECIAL FX</b>	* First — Supplementary —	£ 107.0.0.
---	------------------------------	------------

\* Delete which does not apply.

Issued by *Arthur Bay* for Richard Martin Producer.

Date of issue 28th Oct. 1964

DISTRIBUTION

Copies 1 and 2 to Costing Unit Room 481

Copy 3 retained by Producer

PS/366 Cat. No. 7447 2-64 A7440 60 P

VERITY.

28th October, 1964.

Jane rang Richard yesterday and he told her he has edited Serial K, Episode 6 down to

25' 56".

Vol

Ext.

Copy to: H.Serials D.Tel.  
Miss Verity Lambert

Miss Carole Ann Ford,

28th October 1964

Dear Carole Ann,

Are you kidding - expressing your appreciation for appearing in DR. WHO ! Fact is, we are greatly indebted to you. You have done a fine job for us in the BBC and we are deeply appreciative of your work.

May I wish you the very best of luck in your future career, and hope to see you time and time again on the BBC screen in roles other than that of the "waif from Outer Space" (what a title!).

Yours sincerely,

Sydney Newman,  
Head of Drama Group, Television

Copy to: Insurance Manager  
Miss Verity Lambert,  
Television Centre

Ac  
Pb

- Ext.

OL/LL/RJM

28th October 1964

Eric L'Epine Smith Ltd.,  
7, Vigo Street,  
London, W.1.

Dear Sirs,

WILLIAM HARTNELL - "DR. WHO"

I am writing to let you know that  
Mr. Terry Carney's letter to Miss Verity Lambert  
dated 5th October has been forwarded to this  
office.

Yours faithfully,

R. J. MARSHALL

(R.J. Marshall)  
for The Solicitor

ML

ff 23/11

Nothing to be written or typed in this margin

From: Organiser, Serials Drama Television

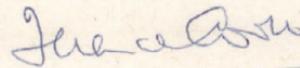
Subject: ACCIDENT TO WILLIAM HARTNELL - 2.10.64.

29th October 1964

To: Insurance Manager

I enclose correspondence from William Hartnell's agent with bills amounting to £12. 8. Od. May I leave you to deal with them, please?

You should, perhaps, know that Hartnell had the following week off without loss of pay.



(Terence Cook)

SL

Drama Group Organiser, Tel.; R.5022 TG.

30th October, 1964

LATE STARTS AND OVERRUNS

Org.Serials D.Tel.

Copy to: H.Serials D.Tel.

I would be grateful if you would kindly let me know the reasons for the "Dr. Who" overrun of 17 minutes on Friday 23rd October 1964.

AYTON WHITAKER

AW/EJTC

(Ayton Whitaker)

P

From: Verity Lambert, (505 Union House). PABX Ext.  
Subject: "DOCTOR WHO" : SERIAL K EPISODE 6 : RECORDED ON 23RD OCTOBER, 1964.  
To: Organiser, Serials, D.Tel. 2nd November, 1964.

As you know, we had an over-run of approximately 15 minutes on recording the above programme. I list the following reasons for this:-

- 1). We always knew that this was a extremely difficult episode involving complicated re-setting within the recording period. In fact, the time for re-setting was approximately 20-minutes.
- 2). We had, in fact, recorded all but the last 8-minutes of the programme by 10.00 p.m. and were ready to go. We recorded up to the last recording break, which was approximately 4-minutes before the end of the programme by 10.10 p.m. and were ready to go on the last 4-minutes. At this point, a camera broke down very briefly.
- 3). We began to record an extremely difficult sequence from the artists' point of view, but had to stop almost immediately because of sound failure. We then waited for approximately 5 minutes for the fault to be rectified and had another start which again was not satisfactory because of sound.
- 4). We then started again almost immediately, by which time Mr. William Hartnell, who had an extremely difficult and long speech to do, was thrown and fluffed.
- 5). By this time it was about 10.20 p.m. We restarted the sequence and went all the way through to the end. Unfortunately, we had to do a further re-take because of an inlay shot which was incorrect, which took us up to 10.30 p.m.

I am quite willing to admit that, even without the sound problem, we would have gone a few minutes over our recording time. However, I consider a good 10-minutes was wasted because of technical trouble.

vas.

(Verity Lambert)

VERITY.

2nd November, 1964.

Terry Cook rang.

Please could you write a little piece on the over-run on Serial K Episode 6, as he has been asked for one.

Vd.

Ext.

(I explained you were editing this morning, but I would tell you when you returned to the office this afternoon).

Nothing to be written typed in this margin

From : Insurance Manager 404, 4 Cav. Sq. PABX

Subject : ACCIDENT TO WILLIAM HARTNELL - 2.10.64 5th November 1964

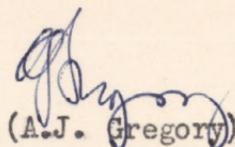
To: Assistant Solicitor. Copy to: A.H.P.C., Organiser S.D.Tel.

Further to my memo of the 23rd October, I now enclose a memo which I have received from Organiser S.D.Tel. with attached correspondence.

It seems to me that, at this stage, the claim from William Hartnell's agent must be dealt with on the basis of legal liability. It is true A.H.P.C. has an ex gratia Personal Accident insurance for artists, but in the terms of his current Programme Contracts No. 237 no claim is admissible unless it gives rise to disablement lasting not less than twenty-eight days.

Will you please reply to the Agent or is it agreed that I should send the papers to the Corporation's Insurers to deal with on our behalf.

AJG/TR

  
(A.J. Gregory)

From : Insurance Manager 404, 4 Cav. Sq. PABX

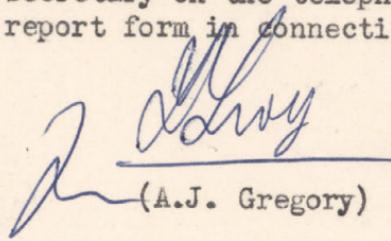
Subject : ACCIDENT TO WILLIAM HARTNELL - 2.10.64.

11th November 1964

To : Assistant Solicitor.

As requested by your secretary on the telephone yesterday, I enclose a copy of the accident report form in connection with the above.

TT/TR

  
\_\_\_\_\_  
(A.J. Gregory)

15/11/64

## BEWARE! THE DALEKS ARE BACK!

(Saturday, November 21: 35 mins)

Those formidable mechanical beings from out of space with the waving antennae and the unearthly monotone voices appear again in a new six part "Dr. Who" serial.

Producer Verity Lambert says, "This has been the most complicated and most exciting serial we've ever done. We've been able to do more location shooting than we've been able to do before and viewers will see the Daleks in some very familiar landmarks, such as Westminster Bridge, the Embankment and Trafalgar Square. And they will be moving about far more than they did in the previous serial".

The Daleks, created by scriptwriter Terry Nation, have been very popular with viewers of all ages. "I think the fact that they are frightening and helpless at the same time is the attraction," added Miss Lambert. "And the fact that children love to imitate their voices".

London in the year 2000 is the setting for the new serial and Dr. Who, now returned to normal size, rapidly discovers that the earth has been invaded by Daleks who have come to burrow through to the centre and steal the magnetic core. Although there is resistance, it is virtually powerless against flying saucers, Dalek humanoids and other super war-machines that terrorise and patrol the streets of London.

Producer: Verity Lambert. Directed by Richard Martin.

Assistant Solicitor

6077 B.H.

PABX

ACCIDENT TO WILLIAM HARTNELL: A 2.10.64.

16th November, 1964.

Insurance Manager.

Copy to: A.H.P.C.

I refer to your memo. dated 5th November, and forward to you the papers herein, because it seems to me, from the information available, that the bruising of Mr. Hartnell's back resulted from an accidental happening when he was dropped by the actor who was required to carry him.

There is no evidence of negligence on the Corporation's part and from the purely legal viewpoint I have no alternative but to deny liability. However, I wonder whether you will want to trouble Insurers with such a small claim? If A.H.P.C. wishes to deal with this (£12.8.0. only) - with, of course, a disclaimer of liability - out of funds at his disposal. I do not think that it would embarrass the Insurers in any way if subsequently some larger claim was put forward on Mr. Hartnell's behalf.

R. J. MARSHALL

(R.J. Marshall).

AFM.

Nothing to be written or typed in this margin

From : Insurance Manager Room 404, 4 Cav. Sq. PABX

Subject : ACCIDENT TO WILLIAM HARTNELL : - 2.10.64

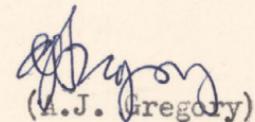
25th November 1964

To : A.H.P.C.

Copy to: Assistant Solicitor

You will have seen Assistant Solicitor's memo of the 16th November.

I now return the papers so that you can deal with this case on the lines suggested if you agree.



(A.J. Gregory)

AJG/SMC  
Encs.

Assistant Head of Programme Contracts. 6097. BH PARK

WILLIAM HARTNELL: ACCIDENT ON 2.10.64.

27th November 1964

Television Accountant

Copy to: Organiser, Serials, Drama Tel.  
A.H.A.B.Tel.

I have agreed to make a payment of £12.8.0. to William Hartnell in respect of medical and other expenses incurred as a result of an accident during rehearsal for Episode 3 of "Dr. Who" on 2nd October 1964. Can you please let me have a cheque for £12.8.0. in favour of ERIC L'EPINE SMITH LTD. who are the Artist's Agents, charged against 23/14/3171.

F. L. HETLEY

AMY

(F.L. Hetley)

- 1 DEC 1964

From: TEL. ACCTS.

Subject: CHEQUE FOR £12-8-0

To: A. H. P.C. 6097 B.H.

Attached hereto is a  
cheque as requested in  
your memo d/d 27/11/64  
re WILLIAM HARTKEZL.

*AM (Amberley)*  
33 Caris

Dawn Spooers  
Story Editor - Doctor Who.

THE

- 02 -

~~I think~~ The Doctor Who strikes again  
script, (subtitled Doctor Who & the buscudy lines)  
is a very ~~good~~ <sup>funny</sup> send-up of the Doctor Who show.

~~I~~ I'm certain that if, Doctor Who, runs long  
enough Stephen John Durlough will become  
a serious contributor to the Doctor Who series -  
unless "That was the past that was," claims his first.

The dialogue, & the joke contractions are ~~near~~  
perfect, and it is astounding to find that  
somebody so young has such a  
penetrating sense of humor, & the ability  
to get it across

DOCTOR WHO  
THE DOOR LIVES  
ON

THE THROGS DOWN  
THE FLOOR OF  
THE LATER AND  
THROUGH THE  
DOOR

- 02 -

2nd December, 1964.

Derek Hoddinott in Publicity rang, asking Dennis Spooner to write a short piece on Stephen John Qualtrough, the 14 year old Liverpool boy who sent in the story "Doctor What Strikes Again", to give to the Press, as the boy may be appearing on "POINTS OF VIEW" tomorrow, (Thursday, 3rd December).

Dennis Spooner wrote the following:-

"The 'Doctor What Strikes Again' script, (subtitled Doctor What and the luxury liner) is a very funny send-up of the Doctor Who show.

I'm certain that if the Doctor Who series runs long enough Stephen John Qualtrough will become a serious contributor to the Doctor Who series - unless "That was the past that was" claims him first.

The dialogue, and the joke construction are near perfect, and it is astounding to find that somebody so young has such a penetrating sense of humour, and the ability to get it across."

The above was dictated over the telephone to Derek Hoddinott. He asked if he could quote Dennis Spooner as having said this. Dennis Spooner agreed.

vas.

Copy to: Organiser, Serials, D.Tel.  
A.H.A.B.Tel.  
Miss Verity Lambert  
HARTNELL, WILLIAM  
Extn.

Reference: 01/PC/FLH

2nd December 1964

Eric L'Epine Smith Ltd.,  
Vigo Street,  
London, W.1.

Dear Sirs,

William Hartnell

I refer to your letter of 26th October addressed to Miss Verity Lambert enclosing an account for £8.8.0. from Dr. A.M.H. Fisher for x-ray investigations on Mr. William Hartnell, and also notifying us that Mr. Hartnell paid out £4.0.0. for transport to and from Hove after the accident on 2nd October. I enclose a cheque for £12.8.0. in favour of your Company in full discharge of these amounts. Dr. Fisher's original account for £8.8.0. is also enclosed.

I should add that this payment is being made without admission on our part of legal liability.

Yours faithfully,

*F. L. HETLEY*

(F.L. Hetley)  
Assistant Head of Programme Contracts.

AMY  
Enc.

VERITY.

4th December, 1964.

I saw on the projected arrangements that the "DOCTOR WHO" transmission in Week 53, (Boxing Day) was at 5.55p.m. This is Serial K Episode 6.

I rang Shirley and enquired about this. She told me that in Weeks 52 and 53 we had to accept what Planning gives us.

I don't know if you agree to this.

✓.J

Have to agree.

# TELEVISION RECORDING REQUEST

*St. Luke's*

## PART ONE

From: Asst. P.S.M. Tel. E. (Producer)

Dated: 16th December 1964.

*5 JAN 1965*

To: Telerecording Clerk, Room 4050, Main Block T.C.

### A. REQUEST FOR 35 mm RECORDING/TRANSFER

(Delete as appropriate)

Production:

No. 35/ /.....

Date:

With Sepmag  Delete as  
Without Sepmag  appropriate

(To be filled in by  
Telerecording Clerk)

### B. REQUEST FOR 16 mm RECORDING

Production: Dr. Who 'K' 6/6

No. 16/4 ENT. 24590

Date: 26.12.64. With Sepmag  Direct/Reel  Delete as  
Without Sepmag  Negative Positive  appropriate

(To be filled in by  
Telerecording Clerk)

### REQUEST FOR TAPE RECORDING/TRANSFER

(Delete as appropriate)

Production:

No. VT/ /.....

Date:

NOTE: The tape will be wiped within 24 hours of transmission/transfer  
unless (a) instructed under 'K' below, or (b) a separate  
request for retention is issued after transmission.

(To be filled in by  
Telerecording Clerk)

### D. SOURCE OF 35/16/Tape Recording/Transfer : P as B

(Delete as appropriate)

### E. LENGTH OF PROGRAMME or NUMBER AND LENGTH OF INSERTS :

### F. RECORDING/TRANSFER TIME :

(Delete as appropriate)

### G. REHEARSAL TIME :

(To be filled in only when rehearsal of a tape insert is involved)

### H. DATE AND TIME OF TRANSMISSION :

### I. CHARGE TO : 43201

(Applicable to 35/16 mm bookings only)

### K. SPECIAL INSTRUCTIONS : Please record on full information system.

Signed.....(Producer) *Eric Robertson*.....(Organizer)

## PART TWO

From: Telerecording Clerk:

To: (35/16 mm bookings) Organizer; Telerecording Manager; Telerecording Editor; Mr. Ivor Smith; Studio Bookings; Film Library; Film Costing Dept; TEL. O & M.....;  
(Tape bookings) Organizer; Mr. West; Telerecording Manager; Studio Bookings; Film Library; Mr. Ivor Smith; TEL. O & M.....

The above booking has been accepted as per details/amended details, shown in Part One.

(Signed) *S. Grundy* Date *31/12/64*

## AN AUDIENCE RESEARCH REPORT

(Week 48)

(Continued) (8p. 2nd) DR 7.50  
VR/64/621

DR. WHO

1: World's End  
 Designer: Spencer Chapman  
 Producer: Verity Lambert Director: Richard Martin  
 Saturday, 21st November, 1964. 5.40-6.05 pm, BBC 1

1. Size of audience (based on results of the Survey of Listening and Viewing.)

It is estimated that the audience was 23%. Programmes on ITV at the time attracted 15%, on average.

2. Reaction of audience (based on questionnaires completed by a sample of the audience. This sample, 296 in number, is the 15% of BBC 1 Viewing Panel who saw all or most of the broadcast.)

The reactions of this sample of the audience were distributed as follows:-

A+	A	B	C	C-
14	42	29	12	3

giving a REACTION INDEX of 63. Figures for the three previous programmes in the present series were 57, 58, and 59. The average for the previous series was 59. Figures for episodes featuring the Daleks were 62 (Week 1), 63 (Weeks 2,3,4 and 5) and 65 (Week 6).

3. 'My children introduced me to this series. I'm glad they did!', commented a Representative from the majority of the sample who much enjoyed this episode in which Dr. Who and his party landed in the London of the future. Viewers sometimes said that they realised these adventures were principally for juvenile consumption, but they too found them exciting and entertaining, and this was one of the best; others reported that their children sat with them enthralled - 'This has great imagination again. Holds one's attention all the time. The children love it'; 'my family has been talking about it all week'. It was evident that the desire 'to see what happened next' was pretty strong throughout the sample, and the suspense was said to have been well maintained.

4. All the same, there were some protests from viewers who had been looking forward to the return of the Daleks that hardly anything had been seen of them - 'Well, the Daleks are back! For about fifteen seconds we saw one Dalek. All I had was "Where are the Daleks?", from my young sons. Rather a let-down after all the publicity. Nevertheless, no doubt, under pressure we will see more next week'. A small number of viewers in the sample seemed to regard the episode (and Dr. Who's travels generally) as rather beneath their notice although no doubt acceptable for children ('if you are catering for the 8 to 12 age group, O.K.'). As against this, there were a few suggestions that part of today's adventure might prove rather alarming for the smaller fry - 'It was rather gruesome for young children to watch, with

(continued)

DR.WHO (Week 48) (Continued)

drowned bodies and daggered bodies. Next week we hope for more Daleks and fewer bodies'. GW.20

5. Although there was nothing special about the acting, in some opinions (and these who did not care for the script were sometimes unenthusiastic about the performances), most of the sample evidently considered Dr. Who and the rest in good form - 'They made the impossible (I hope) seem credible'. There was little criticism of the production, and some praise for the way in which, with scenes of decay, ruins by the river, derelict warehouses and so forth, the mystery and desolation surrounding London had been built up.

Copyright held by gervin2 and is subject to a license Audience Research Department  
of the BBC (22nd December, 1964)

**MB/EML** no benzylpenicillin . Es war ebenfalls oft sehr bestimmtes ob es benzylpenicillin war . Es befürchtete es mit oft

# Programme Recording Form

TRANSMISSION DATE

26 DEC. 1964  
2nd January 1965

To. PRESENTATION DESK Room 4093 TC (Copies A & B)  
 HEAD OF PRODUCTION UNIT (Copy C)  
 PRODUCTION FILE (Copy D)

TITLE OF PROGRAMME "DR. WHO" SERIAL K: EPISODE 6		RECORDING NUMBER VT/42/24590	COPY <b>D</b>
SUB-TITLE FLASHPOINT		PROJECT NUMBER 23/1/4/3174	
PRODUCER OR PERSON RESPONSIBLE Name Richard Martin      Office Tel. No.      Home Tel. No.			
GROUP & PROGRAMME UNIT RESPONSIBLE Drama Serials			

## PRODUCTION DETAILS

1. Overall Duration ~~25'56"~~      Re-edited duration: 25'43"
2. Opening sequence details      25" opening "Dr. Who" titles on film  
Mix to film trailer  
CUT TO CU MODEL, PAN CAPSULE DOWN
3. Closing sequence details—with duration from specified shot or  
if applicable, Roller Caption Duration from start of Roller to end of Programme  
(Please specify if any Sound or Vision AFTER Roller)  
Tardis inflated onto Ext. Bridge Set, slow mix to Long 2S/David  
Push in to 2S, let them go, pan down to CU tardis key on ground,  
CUT to caption of stars, sup. slide "Next episode-The Powerful Enemy"  
roller starts over caption of stars, caption fades, roller continues  
over black, begins: Dr. Who ..... William Hartnell  
Ends: Associate Producer.... Mervyn Pinfield  
followed by 2 slides ending Directed by RICHARD MARTIN BBC tv  
Closing music begins with slide "Next episode The Powerful Enemy"  
and ends at end of programme. Music duration: 52"
4. Script Enclosed ~~To follow/already forwarded~~ (Please delete as required)
5. Remarks

Please delete  
inappropriate  
Channel:-

CH.	CH.
1	2

From: Richard Martin 501 Union

Subject: BILLING: WEEK 53 SATURDAY 2nd JANUARY 1965 26 DEC. 1964  
"DR. WHO" SERIAL K: EPISODE 6 (23/1/4/3174)

To: Mrs. Bliss thru' Verity Lambert

copies: H. Serials D. Tel;  
Org. Serials, D. Tel;  
Miss V. Lambert; Tel.Ed., Radio  
Times; Art Ed., Radio Times;  
Mr. Hoddinott; Mr. D. Whitaker

WEEK 153

DR. WHO

An adventure in space  
and time  
starring

WILLIAM HARTNELL  
WILLIAM RUSSELL  
JACQUELINE HILL  
and  
CAROLE ANN FORD

Flashpoint

by Terry Nation

Dr. Who ..... William Hartnell  
Ian Chesterton .... William Russell  
Barbara Wright .... Jacqueline Hill  
Susan Foreman ..... Carole Ann Ford  
Dalek voices ..... Peter Hawkins  
David Graham

Dalek machines  
operated by ..... Robert Jewell  
Gerald Taylor  
Nick Evans  
Peter Murphy  
Robomen ..... Martyn Huntley  
Peter Badger  
David Campbell .... Peter Fraser  
Carl Tyler ..... Bernard Kay  
Jenny ..... Ann Davies  
Wells ..... Nicholas Smith

Title music by RON GRAINGER  
with the BBC Radiophonic Workshop

Inidental music composed and  
conducted by FRANCIS CHAGRIN

Film Cameraman, Peter Hamilton

Film Editor, John Griffiths

Costumes supervised by Daphne Dare

Make-up supervised by Sonia Markham

Lighting, Howard King

Sound, Jack Brummitt

Story Editor, David Whitaker

Designer, Spencer Chapman

Associate Producer, Mervyn Pinfield

Producer, Verity Lambert

Directed by RICHARD MARTIN

The Daleks' project is completed and  
the Doctor is faced with another problem.

BBC Recording

BBC Television Centre London W12

BROADCASTS LONDON · INTERNATIONAL TELEX

SHEPHERDS BUSH

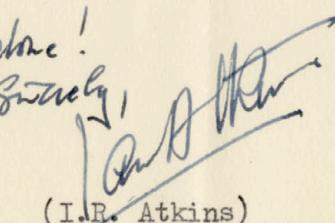
PERSONAL

22nd January 1965

Dear Mr Cusick,

I am glad to tell you that in recognition of your outstanding design work for the "Dr. Who" series, with particular reference to your conception and design of the Daleks, the Director of Television has approved the award to you of a bonus of £125.

I attach a cheque for the net amount after the deduction of tax, and a form showing how this amount has been calculated.

Well done!  
Sincerely,  
  
(I.R. Atkins)  
Controller, Programme Services,  
Television.

R.P. Cusick, Esq.,  
Design Department,  
Television Centre.